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editorial

As we've been looking at *Bob* and the new MAD DOG comic, we've taken the opportunity to compare the worlds of comics and film, and one thing has become apparent.

Comic book readers have it easy.

When a new comic book series is announced, chances are the creative team has been assembled, the powers that be have assessed the series proposal, and the editorial crew has already got the ball rolling. Barring some catastrophe, the heralded comic will appear on the racks within a few short months. On the other hand, when a television or motion picture project is announced in a trade publication like *Variety*, this project faces more potentially lethal pitfalls than The X-Men have members.

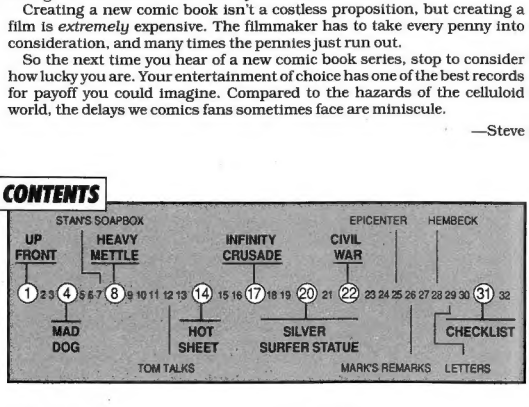
Following the initial statement, the folks behind a filmed project face producers, financiers, directors, casting, distribution, location selection, technical considerations, and countless other details. (For more details, see *Stan's Soapbox*.) At any given moment, the project may find itself facing a brick wall with no doorway, and that's all she wrote.

Creating a new comic book isn't a costless proposition, but creating a film is *extremely* expensive. The filmmaker has to take every penny into consideration, and many times the pennies just run out.

So the next time you hear of a new comic book series, stop to consider how lucky you are. Your entertainment of choice has one of the best records for payoff you could imagine. Compared to the hazards of the celluloid world, the delays we comics fans sometimes face are miniscule.

—Steve

CONTENTS



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Up Front

ITEM! When Spider-Man and the Punisher team up, one can never be sure whether the two will spend more time fighting the bad guys or each other. The new bookshelf comic, DESIGNER GENES, sees the two reluctantly join forces to defeat the evil mutant Sabretooth. Written by Terry Kavanaugh (MOON KNIGHT, WEB OF SPIDER-MAN) and penciled by Scott McDaniel (DAREDEVIL), this 64-pager also features a special silver foil embossed cover.

Wolverine's old foe—Sabretooth—has aligned himself with a band of rogue genetic engineers. The mad scientists have created a bizarre experiment which threatens to destroy the entire human race. Before Spidey and the Punisher can stop them, they must first face the savage fury of Sabretooth.

DESIGNER GENES goes on sale in April.

ITEM! Beginning this month, a new six part adventure weaves its way through TERROR INC., CAGE and SILVER SABLE. Titled, "For Love Nor Money" this Big Guns "Merc War" is the search for a mystical artifact called Vatsyana's Tryst.

Whoever possesses all three pieces of Vatsyana's Tryst will have the power to fulfill their deepest sensual desires. The story begins when an ancient evil named Priapus announces that he'll pay a great deal of money to the mercenary who brings him the pieces. Terror, Cage and Sable are in a race against time, and each other, to recover them.

Parts 1 and 4 in TERROR INC. are written by Dan Chichester (DAREDEVIL, NIGHTSTALKERS) and penciled by new artist Richard Pace. CAGE #15 and 16 are written by Marcus McLaurin and penciled by Scott Benefiel. The third installment and conclusion, both appearing in SILVER SABLE, are written by Greg Wright (DEATHLOK, MORBIUS) and penciled by Steven Butler.

"For Love Nor Money"	
Part 1	TERROR INC. #11
Part 2	CAGE #15
Part 3	SILVER SABLE #13
Part 4	TERROR INC. #12
Part 5	CAGE #16
Part 6	SILVER SABLE #14

ITEM! If one Death's Head is good, then two must be better; and three Death's Heads can only be one thing—the latest project from Marvel UK. DEATH^3 is the title of a four issue limited series written by Dan Abnett (DEATH'S HEAD II, PUNISHER) and penciled by Dell Barras, starring three incarnations of the cyborg mercenary.

It all starts when Dr. Necker, the twisted creator of Death's Head II, develops an even more deadly killing machine—Death Metal. His latest project hits a snag, however, with the appearance of the malfunctioning and alcoholic Death's Head prototype, Death Rattle. When the two androids go AWOL, the desperate Doctor calls on Death's Head II for help. D.H. II follows the wayward pair into another dimension where the cybernetic threesome comes face to face with alternate versions of Marvel's most evil villains. Now, in addition to battling each other, the three must defeat the likes of Dr. Doom, the Kingpin, Dr. Octopus and D.H.II's arch enemy, Charnel.

DEATH^3 ships from Marvel UK in July.

ITEM! March is anniversary month as Marvel breaks out the champagne (and two custom-designed holo-grafx foils) to celebrate the release of four landmark issues.

MOON KNIGHT #50 commemorates more than 4 years of swashbuckling adventure with a unique die cut cover depicting Moon Knight setting fire to his Avengers ID card. The die cut effect makes the flames appear to be burning through the paper revealing the shadowy image of the Avengers looking on in grim silence. During the 48-page story written by Terry Kavanagh and penciled by James Fry, the identity of the Hellbent is revealed and MK's best friend, Jean-Paul DuChamp (Frenchie) faces a crucial turning point.

Spider-Man celebrates two anniversaries in WEB OF SPIDER-MAN #100 and SPECTACULAR SPIDER-MAN #200, both 48-page issues and featuring holo-grafx foil web patterns on the cover. WEB, written by Terry Kavanagh and penciled by Alex Saviuk, concludes the Bloodrose/Richard Fisk saga and introduces Spidey's new battle armor. In SPECTACULAR, the Green Goblin returns for a final showdown with Spidey. This tale, written by J.M. DeMatteis and penciled by Sal Buscema, also features the death of an integral Spider-Man character.

For a book to reach a 300th issue is impressive. To do so and remain one of the most popular is uncanny. UNCANNY X-MEN #300 honors 25 years of excellence with a holo-grafx "X" pattern cover and a tantalizing 64-page story written by Scott Lobdell and penciled by John Romita, Jr. The details of the tale remain hush hush, but the gist of it is a desperate search for the hidden Acolytes and the discovery of clues that may lead to the reappearance of the X-Men's oldest and deadliest foe.

ITEM! Happy, happy, joy, joy—the Ren & Stimpy trade paperback is here! Titled, THE REN & STIMPY SHOW: THE BIG BUGGER, this 96-page compilation re-presents issues #1-4 of the enormously successful comic. Written by Dan Slott and illustrated by Mike Kazaleh, the new collection includes such favorites as "Ren Hoek For President," "Pizza of the Dammed," "Frankenstimpy," "The Fur Club for Dogs" and of course, "Ask Dr. Stupid."

The title isn't the only unusual thing about the BIG BUGGER. Normally trade paperbacks are released at least one year after the stories were originally printed. The BIG BUGGER is coming out in May—just 6 months after issue #1. Why? Said Editor Fabian Nicieza, "Because you demanded it!"

HOWLING AT

A *Mad Dog* PREVIEW

TV's Mad Dog takes a bite out of crime with a hounds-eye view of the super hero world when Marvel's new *Mad Dog* six-issue limited series starts in March. Readers will recognize the Canine Crusader as the super hero starring in his own comic series on the CBS TV show, *Bob*.

As seen on *Bob* (produced by Bill and Cheri Steinkellner and Phoef Sutton, also the creators of *Cheers*), Silver Age comic artist Bob McKay (played by longtime comedian Bob Newhart) created Mad Dog in 1964 for a series called *The Adventures of Mad Dog*. Veterinarian Jeffrey Austin became the woofing wonder when a scientific experiment went awry. As mankind's best friend, he was aided by his loyal sidekick, Buddy, and his plucky girlfriend, Penny. *The Adventures of Mad Dog* only lasted 12 issues, and was consigned to the nether-history of short-lived comic series.

In 1992, ACE Comics wunderkind Harlan Stone (played by John Cygan) convinced his omnipotent boss, Mr. Terhorst, to bring back Mad Dog in a new series of adventures. ACE, already publishing such classics as *Desert Storm Warriors* and *Sex Kittens*, was enthused by Stone's vision of the "angry, feral, vital ball of fire" that was the new Mad Dog. Unfortunately, when they hired Bob McKay back, he wasn't too keen on Stone's tortured, maniacal vigilante. Still, at the urging of his wife, Bob agreed to collaborate with Stone, and their work in the ACE Comics Bullpen is the focus of the *Bob* show each week.

Steinkellner and Sutton's *Bob* is fond of tweaking fans and comics, while at the same time showing the

MAD DOG: TM & © 1993 Paramount Pictures, Inc. All rights reserved.

THE MOON:

Mad Dog as portrayed in "Bob McKay" production illustrations for the *Bob* television series (left and page 6, top) and by series illustrator Gordon Purcell (right).

general public a little bit of what goes into the making of a comic book. The ACE Bullpen crew includes the crabby letterer Iris Frankel (Ruth Kobart), Bob's daughter and *Mad Dog* colorist Trisha McKay (Cynthia Stevenson), the pathetically self-conscious production man Albie Lutz (Andrew Bilgore), and the psychotic inker Chad Pfefferie (Timothy Fall). In addition, the shorter, well-built artist who appears in the Bullpen, Paul Powers, is an actual comic book artist; it's his artwork viewers see in the opening credits and throughout the show!

Since *Bob*'s premiere on CBS September 18th, 1992, the show has been climbing in the ratings. Marvel Comics was one of the publishers who approached Paramount about producing a comic book based on the series, and ultimately received the rights.

The feeling was that Bob McKay and Harlan Stone's own misadventures would be too narrow a focus for the comic...but what about a *Mad Dog* comic reflecting their divergent views of the heroic husky? Enter editor Fabian Nicieza and two of comics' most eclectic creators.

...Marvel's *Mad Dog* series [has two creative visions guiding it]—both known for their slightly bent humor comics.

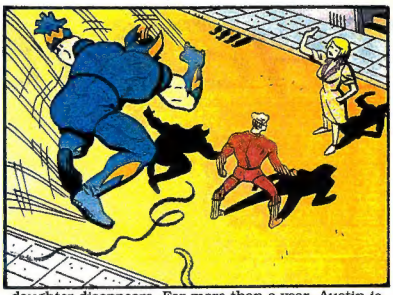
Just as the *Mad Dog* comic book on *Bob* has two creative visions guiding it, so, too, does Marvel's *Mad Dog* series —both known for their slightly bent humor comics. Ty Templeton and Evan Dorkin will be bringing readers two distinctly different versions of the same dog-powered super hero.

The *Mad Dog* series started out as an attempt to duplicate the history invented for the TV show's comic series, but that changed once the creative teams started working out the storylines. Nicieza worked with the writers to develop *both* the Bob McKay and the Harlan Stone versions. "The two stories in each issue will show different approaches in creative visions," he explained.

Ty Templeton will be presenting the Bob McKay version of MAD DOG, lighter and more moral (Mad Dog lite?). "His updated version of Mad Dog is soft fun with a message," Nicieza said. "These are, on the surface, straightforward upstanding citizen stories. However, Ty is bringing a cynically wicked parody slant to it, which will have comic fans holding their sides. If the people at home reading it laugh *half* as hard as we do here, they're in for a lot of fun."

Templeton, who's known for his *Monty Python*-esque *Stig's Inferno* and for a run on *Justice League International*, will be providing both scripts and art for his stories, with Jeff Albrecht inking. His stories will have "a slightly offbeat world view," Nicieza continued.

As done by Templeton, Mad Dog is really Dr. Jeffrey Austin, "animal friend." This upstanding veterinarian is given the adrenal glands of a Doberman, endowing him with all the powers of dogs! These include the extraordinary agility and intelligence of a dog, uncanny dog vision, and super senses. "Oh, yeah," Nicieza said soberly, "he also has super smell. That means he smells really bad, but he can also smell really good, as well."



Mad Dog is assisted by his girlfriend, Penny, who is also Austin's veterinary assistant. Buddy, "the world's bravest boy," is Mad Dog's sidekick, and will be a very major component of the series. Buddy works in the vet lab, but he has no powers. "We don't really understand *why* Mad Dog has him as a sidekick," Nicieza added, laughing.

In MAD DOG #1, the dogmatic duo has to fight evil alien cats. The outer space villains are pretending to be mankind's feline friends, while plotting a sinister takeover that only Mad Dog and buddy can foil. Issue #2 and #3 will pit the heroes against the terrifying Beatnik Bear, the host of a kiddy show who is trying to subvert children everywhere with cigarettes and comic books. Will Buddy become subverted? Only time and Ty know, for now.

- For those who like their heroes on the grim and gritty side, they can flip MAD DOG over and read Harlan Stone's version, a brooding and feral dog of the night, preying on crime rather than fire plugs. Evan Dorkin, the twisted madman behind Marvel's BILL AND TED'S EXCELLENT COMIC BOOK and his own *Milk & Cheese* and *Pirate Corps.*, is subbing for Harlan Stone on the writing chores. He's ably assisted by penciler Gordon Purcell and inker Ray McCarthy.

According to Dorkin, Mad Dog is really Dr. Jeffrey Austin, an animal research scientist and veterinarian working for TransWorld Trust, a monolithic corporation. When Austin discovers that TransWorld is using his experiments in wrong-doings, he threatens to blow the lid on his employers. Since TransWorld is not a monolithic corporation to take threats lightly, Austin finds himself the subject of an experiment. Not only that, but in an assassination attempt, his wife is killed and his daughter disappears. For more than a year, Austin is not seen or heard from, having melted into the shadows like a dog on the run.

Then Penny Vanders, a lawyer for an animal rights organization, is trying to uncover dirt on TransWorld. In her investigation, she learns that, not only is Austin alive, but as a result of the experiments, he's turned into a "mad dog." When Penny convinces the savage manbeast that she has information that could lead him to his daughter, the two forge an uneasy alliance to tear down TransWorld Trust. In the battles to come during the six-part storyline, Mad Dog must come to grips with his tortured and ravaged soul, and he must confront the results of the very research he started: the physically twisted and battered villains known as the Dogs of War.

...Mad Dog must come to grips with his tortured and ravaged soul...

The savage Mad Dog is more powerful than the lighter Mad Dog, but with greater power also comes greater pitfalls. Though Austin has enhanced speed, strength, and agility, his senses are limited in much the same manner as the senses of a real dog are thought to be. He can only see in black and white and red, he has very poor memory, and he has lapses into rage and fury when he is provoked. Facing an opponent, Mad Dog has very little conception of "fight or flight," that instinct that tells most animals when to fight and when to run away.

Mad Dog won't speak much in the series, but Nicieza joked that, "when he does talk, he sounds like Astro from *The Jetsons*. Just kidding—honest!" And Dorkin's Mad Dog *isn't* assisted by Buddy. "We are Buddyless in this one," Nicieza revealed. Perhaps Buddy will appear in the future' while Dorkin's Mad Dog story forms a major storyline in its 66 pages, he's leaving openings for future story arcs.

Readers who are fans of the *Bob* show on which the Mad Dog comics appear will get to see some of the inner workings of the TV series in special text features in the first four MAD DOG issues, including a satirical explanation of how Harlan Stone got his *Mad Dog* into print.

Editor Nicieza finds working on the MAD DOG series an exciting and enjoyable challenge. "It's a very unique approach to a property of this nature. The creative personnel are all very talented, and they're all having fun with it," he commented. "The flip book format allows MAD DOG to be sold and read on two different levels. It perfectly illustrates how one character can go in two different directions, which is interesting from the standpoint of creative craft."

For a book which combines elements of a popular TV show, the Golden Age of comics, and the Dark Age of comics, MAD DOG is designed to appeal to any fan of the super hero genre.

- Andy Mangels

Stan's SOAP BOX

Hi, heroes!

By now you've probably all seen the clever new Bob Newhart show called (in stellar example of creative inspiration) *Bob*.

Just the other day, when editor Steve Saffel and I were talking about Bob's fictional superhero, Mad Dog ("Fictional!" Yeah, like ours are real.) our conversation turned to a discussion of the differences between the world of comics and the world of television. "Since you're a world-famous authority on both," spaketh Steve, with tongue wedged firmly in cheek, "Why not make that the next subject of this, the longest-running column in the history of comics?"

Well, as all of Marveldom knows, when an editor speaks, we lesser mortals can do naught but obey. So, prepare ye now for the inside scoop on how doing a TV show differs from doing a comic book.

First of all, there's the matter of personnel. A comic book script hardly ever has more than one writer while, in TV, many series, indeed most single shows, usually have a whole slew of scripters whose names seem to fill up the entire screen when the credits roll.

Secondly — and this is probably the biggest difference — in comics there's usually just one boss, and that's the editor. Once an editor has gotten his (or her) marching orders from the editor-in-chief, that's it. He's in charge. It's up to him to work with the writer and the artist and make sure the strip is up to snuff.

But in TV, it sometimes feels as though there are more generals than soldiers. Anyone writing a TV series must, of course, contend with the show's story editor (similar to our comic book editor), and there's a whole gaggle of other people who must be satisfied. There's the full-time producer (usually referred to as the "show runner") who's responsible for the day-to-day operation of the show. Then there's the executive producer, usually the one who is financing the show. To make it even tougher, there's hardly ever just one show runner or exec producer. If you look at the credits on virtually any TV series, you'll see a whole kaboodle of producers' names: Executive Producer. Co-Executive Producer. Associate Producer. Executive in Charge of Production. Producer. Co-Producer.

You get the idea. You've seen them yourself. Are they all necessary? Of course not! Any way to get rid of some? Not in our lifetime!

Okay, let's say a TV script writer is lucky enough to have his script approved by all the above. He's home free right? Not! The poor guy still isn't out of the woods! The honchos at the network always have the final say. Remember, it's the network that buys the shows. It's the network that decides whether to continue broadcasting the series or to drop it. The bottom line is, it's the network's call as to whether a show will live or die. So when the network says "cut," out come the scissors!

But let me not deceive you. There's still another authority the writer must answer to. The highest authority of all — and I don't mean the Omnipotent Odin. I'm referring to the biggest, the mightiest, the most important — the one who makes all others tremble. Yep, you guessed it. The sponsor!

So, you can see how lucky the comic book writers are. All they need to worry about is pleasing their editor — and you.

Now that you're aware of all the pitfalls of TV writing, I know you'll be kind to our own Marvel scripters — you're much too charitable to condemn them to a life of television writing!

Or, as you've always been so fond of saying, "Ex nihilo nihil fit!"

Excelsior!

– *Stan Lee*

Heavy Mettle

An interdimensional highway patrolman meaner than the Punisher.

An immortal Chinese acrobat pitted against an evil Ghost Emperor.

A professional thief shanghaied by masked urban vigilantes.

A Chicago security cop trapped on a vicious otherworld, his only escape—murder!

Bands of marauding dinosaur-creatures.

Just a sampling of 10 action packed series scheduled for liftoff in what Marvel/Epic Executive Editor Carl Potts announced as 1993's second "flight" of new Epic Comics titles, dubbed the "Heavy Hitters." Given the creators involved—veterans and hot newcomers—and the hard-driving action/adventure themes, these rate the comics equivalents of B-52's.

"The marketplace right now, more than ever, is interested in action-adventure, and we're endeavoring to fulfill that desire with our best creator-owned material," Potts said. He noted that one of Epic's past strengths, diversity, had at times spread the line's focus thin, "so what we are trying to do in '93 is to bring out most of the new titles by genre." A smaller humor "flight" took off in February, and Potts promised flights of science fiction, horror, and more Heavy Hitter titles in late summer and fall.

DRAGON LINES: TM & © Peter Quinones and Ron Lim

First on the runway, in March, comes LAWDOG, the one ongoing monthly series in the pack, written by Chuck (PUNISHER WAR ZONE) Dixon and penciled and inked by Flint (*Grimjack*) Henry. Lawdog is an interdimensional cop patrolling the Lost Highway in a Detroit-built muscle car, armed with lots of big guns. In Dixon's words, "In our dimension, it may appear to be a stretch of I-95 or the Jersey Turnpike...but to Lawdog, it's a way to alternate worlds where something in history went different. Flint and I refer to it as '*Doctor Who* if Sam Peckinpah did it,' because it's mega-violent, and Lawdog has got a real attitude." As the Doctor had his companions, Lawdog has 'Lina, a wisecracking teenage hitchhiker whom he rescued from a band of mutant bikers. "Flint's given her the grunge look," Dixon offered with a chuckle. "He watched MTV for two weeks in a row. I love Flint's fashion consciousness."

Lawdog's job is to keep criminals from crossing dimensional borders. And what kind of havoc can that crossing wreak? Well, there's the small Dakota town in which traditional religious values have gone AWOL thanks to the arrival of a, 10-block-wide slug named Lord Maggot, or a United States that, in 1993, is battling Nazi German invaders.

"Flint and I refer to it as *Doctor Who* if Sam Peckinpah did it..."

Lawdog also travels from a comic book world full of super heroes to one in which a band of people in an armored train are trying to stay ahead of zombie packs roaming the countryside. "It's everything but the kitchen sink," Dixon said. "Flint's style is detail, detail, detail. We wanted to write the perfect book in which we could do everything."

LAWDOG: TM & © Chuck Dixon and Flint Henry

On the next runway, it's 2016 and San Francisco has been hit by the Big One. The world's looking like *Bladerunner*. It's well past the Age of the Ancient Chinese Gods, but one immortal remains to defend Earth against the newly arisen Ghost Emperor.

"If you can channel enough energy from the Dragon Lines, you can manipulate reality."

When Ron Lim showed Peter Quinones a sketch of a character based on the Chinese Monkey King myth some years ago, it stayed with the writer. The result was the four-issue limited series DRAGON LINES—a tale of magic and martial arts, evil Gods and a lascivious Chinatown underground. "The Dragon Lines are based on acupuncture, how [your body] has a regular circulatory system with blood, but you also have what they call *chi* energy," Quinones explained. "I used the concept that the Earth is like a living body. If you can channel enough energy from the Dragon Lines, you can manipulate reality." When readers meet the Monkey King, he's an American Chinese acrobat who has no idea of his immortal identity or that his fiancee, Sandy, will be his mystical assistant. His other partner is Pigsy, whom Lim describes simply as "a fat guy with superhuman strength."

Lim, who invented the character in pre-SILVER SURFER days, said that he wanted to "give [DRAGON LINES] that kind of kinetic energy that the martial arts movies have," for example, the recent Hong Kong-produced fantasy/action thrillers, the critically acclaimed *A Chinese Ghost Story*, and the Jackie Chan adventure series in which, compared to American action films, "the [fight] choreography is definitely more imaginative," he added.

Then Neil Hansen's UNTAMED merges his travels to San Diego, a fascination with Japanese culture, and karate training. The Canadian artist, recognized for his work on THE PUNISHER, delivers a fast-moving tale which pits an elite police force, Supreme Attack Corps (S.A.C.), against the Kosanui criminal clan, an offshoot of the Yakuza (Japan's Mob) dealing in drugs and illegal firearms. Griffin Palmer, a tough ex-mercenary cop who, Hansen said, represents "Lack of control of all our more violent aspects" personified, is teamed with Dane, a Japanese cop, ex-Yakuza, and "his exact opposite."

"There's so much integrity lost in action movies, comics, and books nowadays," Hansen lamented. "They treat kids like they're idiots. They say, 'well, they'll like this neat thing,' and completely ignore the good aspect of all the stories. I'm trying to inject both—to make UNTAMED a fantastic action book and still retain the integrity of the story and the characters."

"They treat kids like they're idiots."

Carl Potts sees Hansen as one of the bright stars of the '90s. Some readers remember him as "Spyder," writer/artist of the self-published Icon Devil and penciler of First's Whisper. "Neil has the capability to become one of the top writer/artists in the field," Potts raved. "His artistic style combines really good storytelling and lots of details. He's got a natural gift for character dialogue, in which the banter is often glib and terse and full of personality."

RELUCTANT HEROES AND THE SILVER SCREEN

Howard Chaykin returns to provide art and script for the four issue MIDNIGHT MEN. The man who created *American Flagg* and wrote many of the *Flash TV* episodes, known to Marvel readers for DOMINIC FORTUNE and the Nick Fury/Wolverine SCORPIO CONNECTION graphic novel is back in prime Chaykinesque terrain as he takes comics' quintessential icon—the masked vigilante—and injects fresh adventure and irony.

In 1992 Los Angeles, a professional thief accidentally causes the death of the last of the legendary Midnight Men. According to tradition, every 10 to 15 years the current Midnight Man passes the legacy to another, and due to his actions the thief is next, whether he likes it or not. Chaykin explained that the Midnight Men are not super heroes, "just normal guys in reasonably good shape who have access to a lot of tools and weapons—more Batman than Superman.

"Comic books have always been filled with characters and heroes who are motivated either by having had a bad day when they were a kid, or by revenge. I wanted to

MIDNIGHT MEN: TM & © Howard Chaykin, Incorporated

do a character who's motivated more by what motivates me—guilt, shame, and moral responsibility," Chaykin elaborated. And the latest in line is not just a thief, he's a New Yorker, deathly paranoid about open spaces, and when he's transplanted to LA, the City of Angels scares the beejeezuz out of him.

"Comic books have always been filled with characters and heroes who are motivated either by having had a bad day when they were a kid, or by revenge."

"I like irony in the sense that this is not a character who strikes heroic poses and does romantic things," he added. He's got clay feet and he knows it. I don't believe that heroes are guys [who believe] 'a man's gotta do what a man's gotta do.' A hero is a guy who is victim of a story in which he is forced by circumstances to behave heroically."

MIDNIGHT MEN is based on a screenplay Chaykin was commissioned to write, and a film may be on the horizon.

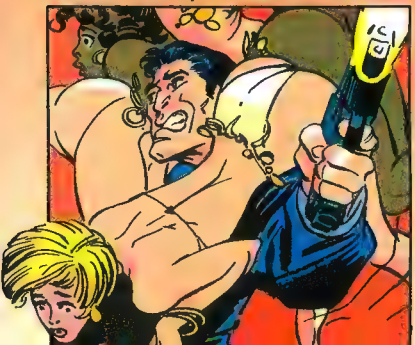
Familiar to comics fans but new to Epic, Will Jacobs and Gerard Jones's THE TROUBLE WITH GIRLS continues the adventures of that erstwhile reluctant hero, Lester Girls. Though he usually seeks the quiet life, Lester's a bona fide secret agent, working for M.U.M., an organization which Jones called so secret that "even the President and the CIA don't know about it. It seems like everyone *but* the President and the CIA knows about it."

Lester's arch-nemesis, the Lizard Lady, is back. With the aid of her beautiful female pirate henchgals, she plans to corner the tobacco market and addict the entire human race to cigarettes. Of course, her fiendish plot includes seducing Girls. "She's determined to turn Lester into her right kind of man—a criminal emperor to share her world with," Jones said.

"It seems like everyone *but* the President and the CIA knows about it."

Jacobs and Jones thought up the nicotine addiction plot while asked to dream up screenplay ideas for 20th Century Fox. Film rights now rest with Home Box Office (HBO) who, Jones said, are developing GIRLS into a series. "We're hoping Epic will reach more readers," Jacobs added, "so we wanted to make sure we could fill in readers quickly about what Lester was all about, and immediately thrust them into an action situation.

"There's a lot of action, bizarre locales, and huge, massive world-endangering plots, but there's also a lot of humor," said Jones. GIRLS will be penciled this go-round by Bret Blevins, famous for his sexy women and stints on NEW MUTANTS, GHOST RIDER and SLEEPWALKER, and inked by the inimitable Al Williamson.



THE TROUBLE WITH GIRLS: TM & © Gerard Jones and Wil Jacobs

One of the most exciting Heavy Hitters revving on the runway is a savage prehistoric adventure by one of the hottest illustrators of the last four decades, Joe Kubert, whose most recent work appeared in SPIRITS OF VENGEANCE.

"I called up every Kubert—Joe and his two sons," Potts said. "[Andy and Adam] are also very interested, but they're both very busy these days on Marvel projects." Much to Carl's delight, Joe not only agreed to come on board, he agreed to do so with TOR. "I think the Tor material is going to be Joe's masterpiece—the best work he's ever done," Carl added. The last original TOR tale soared across comics pages in the early 1950's. For Epic, Kubert will write, pencil, ink, and color an all-new, all-original, fully-painted magazine format resurrection of the character.

When a band of nomads murders his father, Tor must leave his tribe to go on a dangerous quest that pits him against a tribe of reptile men and the angry gods of an ancient volcano.

"...I'm doing exactly what I want to do. That's like being in heaven."

While the film *Quest for Fire* provided a more recent influence, what most affected Kubert was the excitement of Tarzan as originally realized by author Edgar Rice Burroughs and illustrator Hal Foster. "Tarzan really stimulated my imagination and put me in the direction of being a cartoonist," explained Joe, who added that "the other big payoff is that I'm doing exactly what I want to do. That's like being in heaven."

TOR: TM & © Joe Kubert

BACK TO THE FUTURE

In May, the smoke still doesn't clear.

Chuck Dixon's second explosive cargo-load leads off a quadruple assault with a three-issue bookshelf format ALIEN LEGION series penciled by Huang Nguyen and inked by Scott Hanna.

For the uninitiated, the Alien Legion is an intergalactic squad of misfits and outcasts who roam the galaxy fighting the Galactic Union's dirtiest battles. In "One Planet at a Time," the Legion faces a new foe—a mysterious race called the Vreel. "Nomad lands on a planet where the entire population has been turned into mindless zombies bent on destroying them," Dixon revealed. "[They have] to pacify this world to keep the frontier between the world of the Vreel and the rest on the Union."

Dixon introduces new Legionnaire, No'or, who is contaminated by anti-matter. "He wears a neutral ion shielded suit so that he doesn't leak and explode all over

the galaxy," Dixon related. "Of course, he's assigned to Nomad where he won't kill anybody that the Union cares about anyway."

The next journey to tomorrow actually began three years ago when Mike Vosburg stepped into the cockpit of his imagination to create OFFCASTES. "[Howard] Chaykin told me about the cover of some book that said 'Thrills, chills and laughter,' and that's what I want for this book."

OUTCASTES: TM & © Mike Vosburg

Set much further in the future, OFFCASTES uncovers a totalitarian ruling class ruthlessly dominating Earth and its 14 offworld colonies. The young protagonist, Zak, whom Vosburg declares "*is* my 11-year-old nephew," finds himself both "in" and "out" of the popular clique, an "offcaste," because only his mother comes from the privileged class. The precocious orphan is whisked away by his dashing Uncle Grant on an exotic tour.

"The first thing that we learn is that Zak has assassinated the Holiest Man in the Universe."

(When asked if Zak's Uncle Grant is based on him, Vosburg laughed and declared, "I wish." It turns out he had Cary Grant in mind, physically. But then, if he was Grant, he'd get to hang out with the ultra-hot exotic dancer and crack assassin, Kaoru.)

"The first thing that we learn is that Zak has assassinated the Holiest Man in the Universe," Vosburg added, and the rapid-fire action takes off from there. Vosburg is best known to comics fans as the artist on Howard Chaykin's second run on *American Flagg*. An experienced Hollywood storyboard artist, he also provides the sardonic cover paintings for each episode of HBO's *Tales from the Crypt*.

A BARONY OF WEIRDNESS

Mike Baron and Bill Reinhold's SPIKE lifts off as a hard-nosed, noir thriller and spirals rapidly into one of the most bizarre, in-your-face adventures that the PUNISHER team has ever piloted.

A dying multibillionaire hires security expert Spike Jones to protect him from a group of terrorists sworn to kill him, apparently because one of his factories is fouling the Amazon River. Jones begins to realize the weirdness he has gotten himself into when it turns out the terrorists are a front for the evil alien U'Det clan. They need the old man because his body provides an interdimensional doorway back to their home planet, Squall.

The people of Squall found that extra-dimensional travel is made easier by sacrificing human "gates" in very precise rituals. The U'Dets, preferring to live on Earth, have set themselves up as heads of many corporations, and even countries.

FEUD: TM & © Mike Baron and Mark Nelson

SPIKE: TM & © Mike Baron and Bill Reinhold

"It starts off as this real hard-hitting, contemporary espionage thing, and then—*wham!*—the hero is transported...into a completely alien situation where he doesn't know the rules and the slightest wrong step can mean death," Baron said, adding that the only way for Spike to get home is to kill another human gate. "If he kills the wrong person, he could be sent to a planet even more unbelievably hellacious."

"If he kills the wrong person, he could be sent to a planet even more unbelievably hellacious."

Finally, on a light-hearted note and flying close to the hearts of Giant Monster Fans, there's Baron and Mark A. Nelson's FEUD. Nelson may be known for his horrific renderings of cenobites (HELLRAISER) and Aliens, but Baron revealed that FEUD launches from his teammate's "real love...dinosaurs." After seeing a pile of Nelson's sketches, Baron came up with what he described as a tale "about the food chain," loaded with adventure and humor ranging from "black and sophisticated to just plain silly."

Four races of monsters rule kingdoms on one planet, each race identified with a classic element—earth, air, fire, or water. These different creatures all hate each other's guts—well, they used to eat each other, and haven't got entirely used to being partners in trade. "It's kind of like Zen Pop Funny Animals," Baron offered. (Watch for Nelson's FEUD sketchbook, next issue.)

"These different creatures all hate each other's guts—well, they used to eat each other..."

As for next Fall's squadron of Heavy Hitters? Potts would only confirm that he had been speaking to a lot of popular and talented folks, and that it will include more ALIEN LEGION, DRAGON LINES, a LAWDOG/GRIMROD crossover, and a new top-secret collaboration between Peter David and George Perez.

The results will be explosive.

NEW CARDS ON THE BLOCK:

MARVEL COMICS & SKYBOX INTERNATIONAL

	Marvel Comics	Skybox International
Real Name:		
Former Aliases:	Timely, Atlas	Impel Marketing
Mission:	Design & Production	Manufacturing & Distribution

Profile: This May, Marvel Comics and Skybox International, giants in their respective fields, will collaborate on a brand new series of trading cards! The basic 180-card set, a special nine-card Marvel 2099 subset, and a Spider-Man vs. Venom hologram card will be available from comics specialty stores and trading cards retailers!

Did you know: the Marvel Universe series of trading cards are the top-selling non-sports cards?

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BOB BUDIANSKY

Real Name: Robert Budiansky
Group Affiliation: Marvel Entertainment Group, Inc.
Mission: Executive editor, special projects

Profile: Bob, a seasoned veteran of the Marvel Universe card series, revealed that 144 of the cards will fall into nine-card blocks, each of which has a unifying background. Each card is designed to stand on its own in terms of drama and excitement, and when arranged together, each group of nine will create a single image! The cards will be numbered consecutively with and clearly identified so that fans can easily determine which characters fall into each block. The card blocks contain heroes, villains, and rookies!

Quote: "...it is what the fans want...characters who generate a lot of popular appeal based on the comics that they're appearing in. We respond to what the fans respond to!"

Did you know: almost half of the MARVEL UNIVERSE IV basic character cards feature new characters?

SCOTT McCAULAY

Real Name: Scott McCaulay
Group Affiliation: Skybox International
Mission: Marketing Manager for Entertainment

Profile: According to Scott, the proposed designs for the MU series are initially tested in the consumer market—Skybox organizes research focus groups and gauges fan reaction before the cards are even produced! The goal is to try to produce a series that has the appeal of previous card sets, yet outdoes past ones.

Quote: "Every time we do a card series, the ante is always upped in terms of innova-

Did you know: the basic 180-card set is printed on two huge sheets of 90 cards each which are later cut into the individual cards?

MARVEL UNIVERSE IV

TOM BREVOORT

Real Name: Thomas Brevoort
Group Affiliation: Marvel Entertainment Group, Inc.
Mission: MARVEL UNIVERSE IV editor

Profile: Tom noted the series will feature some fascinating sub-sets, including several new ones: Unsolved Mysteries, Famous Battles, Alien Races, Marvel UK, and Marvel 2099! Choosing characters for the series became a question of striking a balance between characters of yore and new exciting ones! Actual information on the cards will include real names, first appearances, group affiliations, origins, personalized power ratings, and character-encompassing factoids.
Quote: "I'm usually misquoted in these articles..."

Did you know: each of the Marvel 2099 cards will feature a holo-grafx foil stamp?

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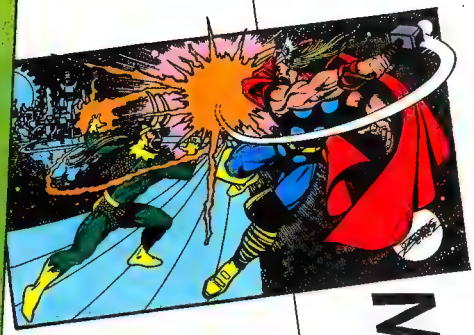

ARNIE SAWYER

Real name: Arnold Sawyer
Group Affiliation: Sawyer Design Studios
Mission: Creation of MARVEL IV card design

Profile: Arnie, who has worked with Marvel and Skybox on previous card sets, used the Macintosh computer to design the 9-card puzzles," creating a basic layout for the artists to follow. He used the border colors to help fans identify each 9-card block.
Quote: "We're always pushing the envelope with the MARVEL series..."

Did you know: many of the design graphics common to all of the cards are created on the computer?

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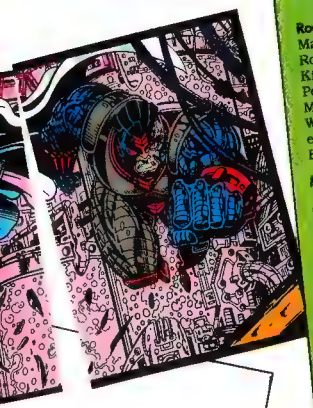
THE PENCILERS

Roster: John Romita, Jr., George Perez, Joe Madureira, Rick Leonardi, Steve Lightle, Ron Lim, Darrick Robertson, Steven Butler, Kirk Jarvinen, Tom Morgan, Brandon Peterson, Michael Bair, Geoff Isherwood, Mike Manley, Jeff Johnson, Ron Frenz, Lee Weeks, Liam Sharp, Art Nichols, Pat Broderick, Alex Saviuk, Patrick Oliffe, Steve Epting, Andy Kubert, and Kevin Hopgood

Mission: Penciling of MARVEL IV trading cards

Profile: Rick Leonardi, a trading card first-timer, had to learn to deal with the nine-block element and the foil-stamp factor. Joe Madureira found the compositional challenge of MU IV to be the reason he had so much fun on the project! John Romita, Jr. found that the same dynamics and positioning used in comics worked well for his cards.
Quote: "...meat n' potatoes..." "...pain in the butt..." "...all new territory..."

Did you know: more than 25 artists worked on the MU IV trading cards?



Karl Bollers

Hot Sheet

A WORD FROM OUR SPONSOR

Those of you who have read the "Hot Sheet" know what it's about: people inside the comics industry recommending the books *they* like, and telling us why they think *you'll* like them. Well, if you read this column, chances are you're a comic book person, too, so we thought we'd open "Hot Sheet" up to the people's opinions we need and respect:

—yours!

Here are the rules: we want you to write us thoughtful letters naming one or two continuing comic book series (i.e., regular monthly titles, not miniseries) that you like to read and that you think other fans should check out for themselves. In your letter, be sure to tell us why you recommend that particular series. Are the characters compelling? Does the concept behind the book bring you back each month? Does it consistently feature top-notch writers and artists?

Here's an example: I wholeheartedly recommend THE AVENGERS. This series has always featured characters who find the time and the emotional depth to interact with each other on a realistic level, regardless of whatever wild, hard-hitting action they might be involved in. The current creative team of writer Bob Harras, penciler Steve Epting, and inker Tom Palmer mesh their considerable talents to bring us one of the best reads in comics every month.

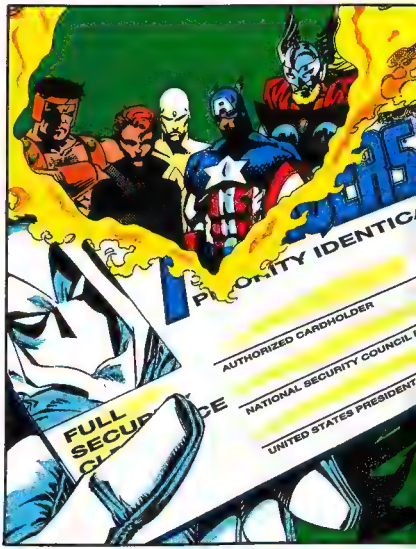
Easy, right? So put ink to paper and send your letters to MARVEL AGE HOT SHEET, 387 Park Avenue South, New York, NY 10016. Every month we'll feature one of your letters right here. So get to it! And now, back to...

OUR REGULARLY SCHEDULED KNIGHTMARE

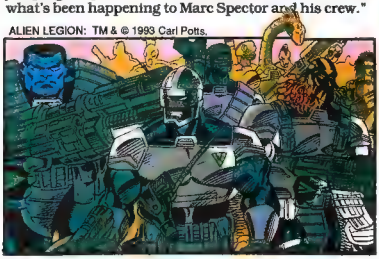
This April one of Marvel's staunchest crime-fighters passes his fourth anniversary as MOON KNIGHT reaches not only an important milestone in his numbering (issue #50) but in his life, as well. Over the last several months, MK has been undergoing a horrific physical and emotional upheaval that will leave him a very changed man. And in MOON KNIGHT #50, the Fist of Khonshu is called on the carpet by the Avengers to answer for his sometimes brutal dealings with the criminal underworld.

Buddy Saunders of Texas chain *Lone Star Comics* has been following this series recently and thinks the transformation facing MK mirrors the burst of creative energy the book's crew puts into it every month. "We're enjoying writer Terry Kavanagh's new direction for MOON KNIGHT," said Saunders. "James Fry's and Chris Ivy's artwork is great, but (#50) looks even better than what we've already seen. It's just a matter of time before Fry's work gets the acclaim it deserves."

MOON KNIGHT #50 affords fans who aren't following the series a chance to see why this book is rising to the top of a lot of readers' comic piles. "The creative team on this series have quietly turned MK into a topnotch super hero," pointed out Steve Snyder of *Central City Comics* in Ohio. "Terry's stories are well-written and filled with action. James's and Chris's art sets the perfect mood for this nighttime avenger. This special issue is a great jumping on point for new readers who want to know what's been happening to Marc Spector and his crew."



ALIEN LEGION: TM & © 1993 Carl Potts.



SPACE IS GETTING SMALLER ALL THE TIME

From the streets of Marvel's Manhattan, we turn our attention to Epic's stars, old and new. This April will see the release of a new Alien Legion three-issue bookshelf series, "One Planet At A Time." Continuing in Legion tradition, this series will premiere yet another stellar penciler, Huang Ngyuen, who follows such luminaries as Whilce Portacio and Larry Stroman. "One Planet At A Time" is written by Chuck (PUNISHER) Dixon, and the creative team is rounded out by fan favorite inker Scott

(*Detective Comics*) Hanna. In this tale, Nomad Squadron is forced to face the menace of the mysterious Vreel, a legendary race that invades Legion space, bent on bloody conquest.

"Hot Sheet" newcomer Shawn Bantz of the Los Angeles area chain *Comics Unlimited* liked the combination of Dixon and Nguyen when he got a sneak peak at "One Planet At A Time." "Chuck Dixon is a great writer... The artist for ALIEN LEGION is great! I've seen some of Huang Nguyen's art before, but his work here is absolutely beautiful. I especially like his detailed spaceships and stellar layouts."

At Marvel, G.I. JOE and DRAGON LINES Editor David Wohl was also pleased with the concept and execution of "One Planet At A Time." "As the editor of a book filled with techno-weaponry—the title that actually *started* the craze—I like seeing other books with BIG GUNS, especially when it is a well drawn book like this one."

GIRLS IN BABE LAND

How do you describe Gerard Jones's THE TROUBLE WITH GIRLS? Adventure with hunks and babes? Comedy with hunks and babes? Satire with...well, you get the picture? All of the above? Definitely.

THE TROUBLE WITH GIRLS has all of this, and in April you'll get to see it all (figuratively speaking) in THE TROUBLE WITH GIRLS: "The Girls Sanction." For those of you not familiar with one of the best small press comics in history, this four-issue series is your chance to see why GIRLS fans have been grinning all this time. Bret Belvins, artist from such series as GHOST RIDER and SLEEPWALKER, abandons the spandex to render the real world (or as real as the absurd world of reluctant macho hero Lester Girls can be).

Marvel Advertising Art Director Dana Moreshead was struck speechless (at first) when he saw a preview of the first issue. "Wow, THE classic independent comic is back again—and it's been far too long since we saw it looking like this! TWG is the kind of comic your mother warned you about and that your father went and bought for you anyway. It has got to be seen and read to be believed!"

David Wohl, a man of diverse tastes, to say the least, liked what he saw of GIRLS also. "I like seeing Bret Blevins doing realistic, non-super hero art," said David. "He really thrives when drawing regular people, even if they are in outrageous situations."

THE TROUBLE WITH GIRLS: TM & © 1993 Gerard Jones & Will Jacobs.

MIDNIGHT MEN: TM & © 1993 Howard Chaykin Incorporated.

AFTER MIDNIGHT, IT ALL HANGS OUT

The near-immortal Howard (*American Flagg*, SCORPIO CONNECTION) Chaykin returns this April to write and draw the Epic Comics three-issue series, MIDNIGHT MEN. This "Heavy Hitter" is a film-noir adventure starring a criminal who finds himself drafted to wear the mantle of the Midnight Men, a longtime crime fighting organization made up of reformed thieves who find that justice is best dispensed by those who have trespassed against it.

Gary Colabuono of Chicago-based *Moondog's Comics* looks forward to the way this unique story will play out. "MIDNIGHT MEN is the story of a secret society of vigilantes that's been fighting crime in the real Los Angeles since the 1800s. The storyline is dark, gritty, extremely violent and sometimes raunchy—all of the qualities that made Howard Chaykin famous."

Brian Schur of Nebraska's *Cosmic Comics* chain agrees that meeting the MIDNIGHT MEN is something to look forward to, unless you've broken the law. "I've always been a big fan of Chaykin's work. Hard-hitting action, humor, and great art. From the preview I saw of MIDNIGHT MEN this series has it all."

DON'T CALL HIM A SECOND RATE CAP

This Spring, one of the most controversial Avengers goes solo to take a look at his past and put some ghosts to rest, in the four-part U.S.AGENT limited series. Once a replacement for Captain America, now an unpopular member of Avengers West Coast, the U.S.Agent has never really known internal peace, especially after his parents were killed by some of his enemies. Now he'll have a chance for revenge and perhaps a bit of closure in his life.

Steve Snyder feels it's about time. "Mark Gruenwald, MC Wyman, and Keith Wilson have created an exciting series for the Agent. John Walker is a very interesting character [who] has not been deeply delved into since his short tenure as Captain America."

Mark Minoff of Toronto, Canada's *Silver Snail* feels that the U.S. AGENT series will strike a chord with readers. "I found this to be a very fast paced action comic..." Minoff said. "U.S.Agent is one of those lone wolf characters, though he is still trying to find himself within the ranks of the Avengers. He has a great internal conflict that makes me empathize with him. All in all, this will be a really good, action-filled series."

TOR: TM & © 1993 Joe Kubert

FROM THE PRIMORDIAL PAST

This Spring, a warrior will come out of the mists, and before he's done defending his life and fighting for his savage land, you'll see why he is a classic for the ages.

Joe Kubert returns to one of the characters that made him famous in the all-new TOR limited series. Something more than the classic interpretation of a barbarian, TOR represents the beast struggling for survival that lives in everyone.

Joe's return as writer/illustrator for this special series is cause for celebration, according to Buddy Saunders. "The inclusion of Joe Kubert's TOR [in this month's "Hot Sheet"] makes it one of the best yet. Many of today's 'hot new talents' would do well to study this work from a hall-of-famer. Although barbarian-type comics have a small cult following at best (with the notable exception of the CONAN titles, of course), this series will appeal to both older comic book readers and to Andy and Adam Kubert fans of today [where do you think they learned to draw?]. Look out Ka-Zar, there's a new savage on the block!"

Steve Snyder, also ecstatic to learn that TOR was coming back, sees this savage as a man who is true to himself. "Tor is one of those timeless characters," noted Steve, "who, like Tarzan, is natural and believable in his motives. Joe Kubert gives us a realistic representation of early man with his storytelling. I can't wait to see TOR and to find out what happens to him."

Space, the mean streets, the inner emotions of a hero, action and adventure, and an offer to be a part of the "Hot Sheet:" this month we give you a lot of reasons to think comic books!

- Jerry A. Novick

A COMPOSITION ON THE CONCLUSION OF THE COSMIC CROSSOVER

OR

HOW DO THEY DO THAT STUFF?

They call it THE INFINITY CRUSADE. It is the finale of Jim Starlin's cosmic trilogy that started with THE INFINITY GAUNTLET, a story that dealt with the idea of a nihilist (Thanos) becoming God. Naturally, such an event triggered the team-up of the heroes of the Marvel Universe, and by the end of the story Thanos was defeated, leaving Adam Warlock in control of the all-powerful gauntlet.

That led to THE INFINITY WAR, where Marvel's finest were again called together to battle Warlock's own evil self, Magus.

Now, as THE INFINITY CRUSADE starts, we meet another side of the multifarious Adam Warlock, the physical manifestation of his good, feminine side. *She* is called the Goddess, and she has the best of intentions—she wants to eliminate all evil from the Universe. Her path is clear—she sets out to single-mindedly achieve her goal, using every means necessary, including very questionable options—things like mind control. Evil means to the best of ends.

That, however, is another story—one to be found in the pages of THE INFINITY CRUSADE and its various crossover companions. *This* is about how stories like THE INFINITY CRUSADE happen, how they are created, beginning by asking the driving force behind the three "Infinity" crossovers, writer/artist Jim Starlin, what goes into creating a crossover.

"I just open a vein and bleed all over the paper!"

"That's easy," Jim revealed, paraphrasing Red Smith. "I just open a vein and bleed all over the paper! Eventually, there's a story there."

INFINITY CRUSADE Editor Craig Anderson was a little clearer on the subject: "The crossover concept is usually proposed by a writer. In the case of THE INFINITY CRUSADE, Jim Starlin came to me with the initial idea and, as we'd already done the other two "Infinity" crossovers, I was, naturally, interested.

"But the process is the same in every case—the writer puts together a preliminary draft of the whole story, indicating how many issues he expects it to take and which characters he wants to be able to use. Once this is done, I call for a meeting of the executive editors: [including] Tom DeFalco, Mark Gruenwald, and Ralph Macchio. I also call in any editors who I think might have an interest in the concept, or some input into the various characters to be used. That might be Don Daley, or Fabian, or whoever.

"Everybody gets together and we all go over the concept, trying to look at it in an in-office way, discussing what we think Marvel might gain by doing this particular crossover. Will it increase interest in Marvel characters? Will characters used in the crossover be improved? Will the whole line benefit by being augmented or expanded?

"If we decide the answer to those questions is 'yes,' then the concept is okayed. I then give it back to the writer, in this case Jim Starlin, who writes the story in full, expanding on the things in the concept. *That* version is then passed back to the editors, who go over it and ask for whatever changes they think are needed. We keep repeating the process two, three, sometimes as many as *five* times, until everyone approves of the story as written. It then goes back to the writer once again, this time to be turned into a full script," Craig explained.

Jim Starlin, no longer hemorrhaging on the paper, agreed: "That about covers it—I come up with a concept for a story. In the case of THE INFINITY CRUSADE, for example, it's about religion. I then break the whole thing into a plot outline and give it to an editor; in this case, Craig Anderson.

"He takes it to the other editors, who chew it over..."

"He takes it to the other editors, who chew it over, make changes—actually, they sort of *request* changes ...some editors will ask us not to use their characters for various reasons. We've never been able to use the Ghost Rider, for example... By the same token, when I thought about using Sub-Mariner in one of the stories, I was told I couldn't because he was in the middle of having amnesia. The worst thing of all is when a character is okayed, then goes through some sort of change while we're in the middle of the process of writing the crossover. That actually happened with Thor—he was the Eric Masterson Thor when I started working on [THE INFINITY CRUSADE], but by the time I was actually scripting, he'd been turned into the more traditional Thor, and I had to make changes to correspond to that," Jim explained.

Craig Anderson: "We pass the finished script around to all the editors so they can look it over one more time. Then they come back to me with whatever problems they might discover they now have, perhaps in the way one of their heroes is characterized, perhaps with the events in the story that they fear might cause problems with things they have in the works. We take their input and make *final* revisions in the script, then that script is taken forward to the artists and becomes the final story."

Jim Starlin: "The whole thing bounces back and forth, from me to the editors and back, with a change here, an adjustment there, until, *finally*, everyone agrees with what I have. They give me a go ahead, and I actually write a full script for the entire crossover. I have to do that, because I'm working with four different artists. Ron Lim is doing the work on the INFINITY CRUSADE itself, while Tom Raney handles THE WARLOCK CHRONICLES and Angel Medina and Tom Grindberg alternate on WARLOCK AND THE INFINITY WATCH. Obviously, I want to make sure that the whole thing fits together, and that means it's better for me to do a full script.

"And how do other books come into play, adding their own adventures to the action of the crossover's storyline? "That all depends," Editor Craig Anderson said. "In the case of THE INFINITY CRUSADE, it's all voluntary—that means that our editors don't *have* to get involved, but they often want to. Crossovers help delineate characters, they add dimensions and new depth because they lead into unusual milieus and situations. Some of our crossovers have excelled at that—one of the best reasons to keep doing them."

Writer Starlin agreed: "There're always side issues in a crossover story, things that the main story just doesn't have the time or space to deal with. That's where the other books come in. The writers there can do their own stories, expand upon what I'm doing in the greater story. For example, Daredevil can have an adventure dealing with one of the problems that the main story throws off. I depend on Craig Anderson to make sure that the other writers don't bugger things up—he looks at the scripts and keeps an eye out to make sure that things don't happen."

Coordinating all the ramifications, then, is Craig's job.

"I like working on the crossovers. They allow us to amplify on events in the main series, to show a character's perspective—his (or her) personalized viewpoint. Our writers have become very good at using these crossovers to expand the personalities of their characters, to show sides of them we haven't seen before," Craig said.

"From an editorial standpoint, it's a great chance to get to know some of the other Marvel Universe characters —to see how they interact, how they work together, and how they change each other.

"Doing this with Jim Starlin is a big plus for me."

"Doing this with Jim Starlin is a big plus for me. He not only proposes crossovers in a creative, competent, and exciting way, he actually follows through in a timely manner. Believe me, when you're dealing with this many books, this many characters, and this many other editors, that is really important," he emphasized.

"It's a hard job," writer Starlin agreed. "One of these crossovers takes me about a year from concept to finished book—I know, I've done three of them in the past three years! I do them for a variety of reasons. First, to be frank, because they sell very well, and that's good for me in a variety of ways, both professionally and financially. But there's more—I can do things that just won't fit into a normal 22-page comic, and that's fun in and of itself," he noted.

"Fun," Craig agreed. "That's just one of the best things about crossovers; they're just plain fun to do."

With THE INFINITY CRUSADE finished, the fun, the financial satisfaction, and the professional demand completed for the moment, is Jim Starlin planning any more crossovers with Adam Warlock and his Infinity friends?

"I don't think so," he answered quickly. "I've done the good side of God and the bad side of God. I've gone as far as I can with the Infinity Gauntlet, the Infinity Gems, and the Cosmic Cube. The Infinity stories were designed as a trilogy—I always had three in mind, and only three. This is the last one."

– Doug Murray

INFINITY CRUSADE CROSSOVER GUIDE

April:
- ☐ Infinity Crusade #1
- ☐ Dr. Strange #54
- ☐ Thor #463

May:
- ☐ Infinity Crusade #2
- ☐ Alpha Flight #122
- ☐ Avengers West Coast #96
- ☐ Dr. Strange #55
- ☐ Iron Man #294
- ☐ Terror, Inc. #13
- ☐ Thor #464
- ☐ Warlock Chronicles #1
- ☐ Warlock and the Infinity Watch #18

June:
- ☐ Infinity Crusade #3
- ☐ Alpha Flight #123
- ☐ Avengers West Coast #97
- ☐ Cage #17
- ☐ Darkhawk #30
- ☐ Dr. Strange #56
- ☐ Iron Man #295
- ☐ Silver Surfer #83
- ☐ Thor #465
- ☐ Warlock Chronicles #2
- ☐ Warlock and the Infinity Watch #19

July:
- ☐ Infinity Crusade #4
- ☐ Alpha Flight #124
- ☐ Darkhawk #31
- ☐ Silver Sable #16
- ☐ Silver Surfer #84
- ☐ Thor #466
- ☐ Warlock Chronicles #3
- ☐ Warlock and the Infinity Watch #20
- ☐ Web of Spider-Man #104

August:
- ☐ Infinity Crusade #5
- ☐ Alpha Flight #125
- ☐ Deathlok #28
- ☐ Silver Sable #17
- ☐ Silver Surfer #85
- ☐ Thor #467
- ☐ Warlock Chronicles #4
- ☐ Warlock and the Infinity Watch #21
- ☐ Web of Spider-Man #105

September:
- ☐ Infinity Crusade #6
- ☐ Alpha Flight #126
- ☐ Deathlok #29
- ☐ Warlock Chronicles #5
- ☐ Warlock and the Infinity Watch #22
- ☐ Web of Spider-Man #106

October:
- ☐ Alpha Flight #127
- ☐ Moon Knight #57

HANGIN' 10 WITH NORRIN RADD

Perhaps the most unusual Marvel character origin is that of Norrin Radd — the star-spanning Silver Surfer's beginnings seem more a happy accident than a planned event. As the story goes, Stan Lee and Jack Kirby discussed the plot of the Fantastic Four's first meeting with the powerful extraterrestrial entity, Galactus (FANTASTIC FOUR #48). When Jack returned with the art, it included a chrome-plated character astride an intergalactic surfboard.

Stan loved the character, and a legend was born. The Silver Surfer was quickly adopted by Marveldom as their unlikely conscience and resident philosopher, whose lot in life was a cruel jest directed by an uncaring Fate. On his own world, Zenn-La, Nordin Radd was a scientist and seeker of the truth. It was his love for his world — and for his betrothed, Shalla Bal — that caused him to serve as herald to Galactus and seek to spare his world the grim fate of winding up as the World-Eater's next entree. When the Surfer turned on his master to save Earth, Galactus stripped him of his star-spanning powers and imprisoned him here.

...the Silver Surfer is about to get the royal treatment...

Flash forward to 1993: the Silver Surfer, now a pivotal figure in Jim Starlin's Infinity trilogy currently culminating in THE INFINITY CRUSADE, is about to receive royal treatment courtesy of the prestigious St. Louis design firm David Grossman Creations. They will be producing a special porcelain statue of the character,

the first in a series of bisques planned by Marvel and Grossman.

While Grossman's name is probably unfamiliar to most comic fans, he is a well-respected craftsman in his field, with entire lines of ceramic bisques to his credit. Some of his most famous work has been done crafting figurines based on legendary clown Emmet Kelly and the Americana artwork of Norman Rockwell, as well as *Wizard of Oz* and *Gone with the Wind* pieces for Turner Broadcasting, and works done for the Franklin Mint.

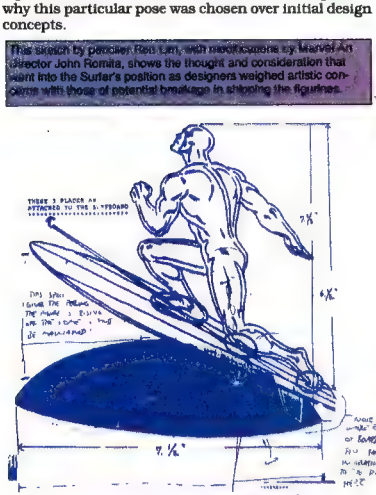
"*Gone with the Wind* figures are easy compared to this..."

Needless to say, the Silver Surfer is Grossman's first exposure to designing anything of this nature. "*Gone with the Wind* figures are easy compared to this," Grossman stated, "because everyone knows what Rhett Butler looks like. With a character like the Silver Surfer it's tougher, because everyone has their own interpretation of what he looks like."

Grossman elaborated, saying that it isn't always easy converting a two-dimensional drawing into a three dimensional statue, especially given the alien countenance of the Surfer. "We had to go through many levels of approval and trial-and-error with the Marvel design team to get the correct look." The original design was developed by artist Ron Lim, with help from Art Director John Romita and an assist by SILVER SURFER Editor Craig Anderson, who helped decide on the final pose.

Rather than a traditional surfing position, with the Surfer "hangin' 10" off his board, navigating the interstellar space ways, the Surfer is actually down on one knee, with his left arm forward, his right arm outstretched behind him, and the board on a slight incline, as if he were beginning to crest a massive solar wave. The Surfer's board is perched on a wooden dome, painted black, replete with a field of stars. Dave Grossman explained why this particular pose was chosen over initial design concepts.

This sketch by penciler Ron Lim, with modifications by Marvel Art Director John Romita, shows the thought and consideration that went into the Surfer's position as designers weighed artistic concerns with those of potential breakage in shipping the figurines.



To achieve the best quality and dramatic effect, the designers decided to go with the star field rather than the planetary surface seen in Lim's initial sketches.

"In constructing statuettes of this nature, special consideration has to be given to what type of materials are being used...Plastic has certain constraints, cold-casting has others, as does ceramic." If the Surfer was standing upright on the board, it would be difficult to protect the statuette from damage in shipping. "We discussed having him in a standing position, and running a rod through the statue for added support," Grossman said, "but it was decided that would detract from the overall look."

Thus, a compromise of sorts was struck, and the final pose struck a balance between structural integrity and the action and movement that Marvel fans crave. "Hey, we could have created a statue of the Surfer hanging off the board with one finger, but who wants to pay $3,000 for the bisque, Grossman joked, laughing.

Grossman's team went all-out...

Considering the fantasy element of the subject, Grossman's team went all-out to determine what would deliver the best possible look at the most cost-effective price. "It was ultimately determined to craft the figurine out of fired ceramic with a chrome-plated finish to give him a glistening coat," Grossman revealed.

Once the final design was determined, Grossman's team and the Marvel crew took the statue through a series of design-and-approval stages where the 2-D drawings were turned into wax or clay models, then into a sample mold, and finally into a ceramic figure with a chrome finish. According to Grossman, each stage set off another round of approvals and corrections until the figurine was ready for final production. There will be only 15,000 pieces created, and they will have a suggested retail price of $60.00 apiece. The Silver Surfer Bisque will be available in March at direct sales (comic book specialty) shops.

The folks at Marvel Consumer Products and Grossman are enthusiastic about the teaming of the two companies, and look forward to a long-standing relationship. Grossman is already working on another figure for the series—Ghost Rider. In the meantime, fans of the star-faring Silver Surfer can look forward to this bisque of their favorite hero featuring state-of-the-art production values from a top-notch design studio.

~ *Robert Sodaro*

It was the bloodiest war in American history. There were no "good guys" or "bad guys"—only casualties. And when these combatants died, they didn't come back a few issues later. Their story will be told this spring in four tales of action and drama with all the elements to thrill the most jaded of comic book fans in AMERICAN HERITAGE EPIC BATTLES OF THE CIVIL WAR.

CIVIL

This two-volume work of historical fiction will present four of the most important battles of the American Civil War, an event that changed the course of America's future forever. The war has long fascinated Americans, and has become a hot topic of interest for many people in recent days, as was evidenced by the success of the PBS television series last year. Editor Nel Yomtov took time out of his hectic schedule to tell MARVEL AGE about this new series and his expectations for it.

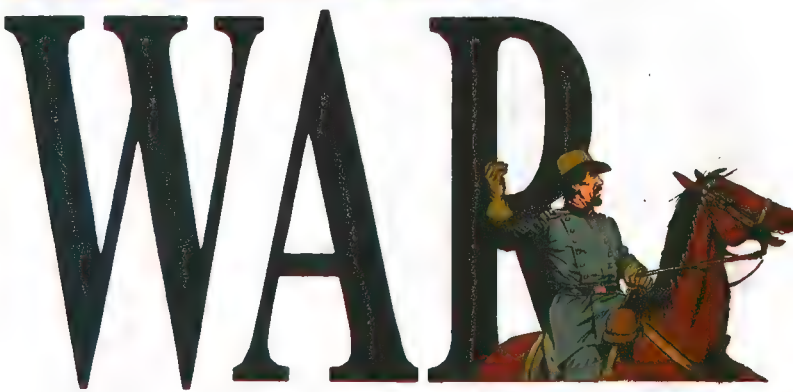
Produced in conjunction with AMERICAN HERITAGE MAGAZINE, the leading authority on American history, this series attempts to show the Civil War with dramatic accuracy. For such a subject — the first war to be graphically recorded through the then-new medium of photographs — comic books are the perfect medium. Artwork, script, and the reader's imagination will join to form a compelling picture of America's War Between the States.

Knowing that Civil War buffs will scrutinize these books for every detail, the creative team put great time and effort into ensuring the historical accuracy of each tale. The combined efforts of numerous researchers and consultants have assured the accuracy and contributed to the richness of the accounts.

This project will cover four of the most famous and pivotal battles of the war; Gettysburg, First Bull Run, Antietam, and Shiloh. Each book will include 96 pages of gritty, realistic storytelling along with several pages of text, maps, sketches, and watercolor paintings to lend even greater depth to a package that portrays the pain and realism of war.

In THE BATTLE OF FIRST BULL RUN, readers will experience the first major engagement of the Civil War. It was at this first battle that General T.J. Jackson won the famous nickname "Stonewall," as General Albert Sidney Johnston's Confederate army routed the Union army, under General Irvin McDowell, and sent it scurrying back to Washington.

In THE BATTLE OF SHILOH, a battle which took place almost a year after First Bull Run, General Johnston's confederate forces launched a surprise attack against an unfortified Union position. Union officer, General Ulysses S. Grant, absent for the surprise attack, soon arrived with reinforcements, and the Confederates quickly fell to the Union army after a counterattack led to the death of General Johnston.



Five months after Shiloh came THE BATTLE OF ANTIETAM, one of the war's bloodiest conflicts. Crossing the Potomac into Maryland, after Stonewall Jackson captured Harpers Ferry, General Robert E. Lee faced Union forces with the Potomac at his back. Generals (James) Longstreet and Jackson soon arrived to support Lee against the Union forces led by General George B. McClellan. Although disorganized, McClellan's troops eventually mauled the Confederates and forced Lee's withdrawal back across the Potomac.

THE BATTLE OF GETTYSBURG, coming ten months after Antietam, is generally considered the turning point in the Civil War. This battle, which included Pickett's disastrous charge against the Union Second Corps, marked the end of Lee's attempt to invade Pennsylvania and carry the War onto Union territory. This fearful encounter left 20,000 Confederate and 23,000 Union soldiers dead.

Nel Yomtov revealed that one of the goals of this project was to appeal to the non-comic book audience, in addition to the die-hard comic book lovers. No comic book treatment of the Civil War has ever before been attempted on such a grand scale. These accounts will be historically accurate, and will be filled with personalized details used to communicate the horrors of the battles.

Premiere artist George Woodbridge, an internationally renowned expert on the Civil War, is working on THE BATTLE OF GETTYSBURG. He played an important role, not only in developing THE BATTLE OF GETTYSBURG, but in helping with the historical accuracy of both of the books. Writing in conjunction with Woodbridge is Will Shetterly, known for his work on CAPTAIN CONFEDERACY, a fictional comic book series based on the concept that the South won the war.

Another major contributor is writer John Ford. In addition to working with artists Angelo Torres (on THE BATTLE OF ANTIETAM) and Gray Morrow (on THE BATTLE OF SHILOH), he wrote all of the text pieces for the volumes. These will place the fictionalized pieces into perspective by revealing major events and tense situations that led up to each battle, the particulars of the battle, and its impact on the outcome of the Civil War. Yomtov explained that they were included to enrich the Civil War experience for the novice and to help involve the buff who already knows the basics.

...while these will be fictionalized accounts, they will be accurate historically and will be filled with personalized details used to communicate the horrors of the battles.

Torres and Morrow are both artists who will be contributing particular expertise to their individual portions of the project. Torres is best known for his portrayals of historical figures, many of whom he parodies in MAD magazine. Morrow's work is famous in comics circles for his expertise in military artwork and the realism he presents in his work.

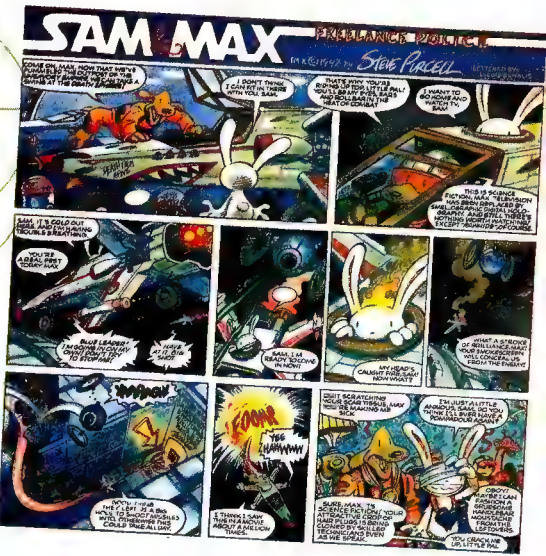
Also contributing to the project are the writer/artist team of William Messner Loebs and Dick Rockwell on THE BATTLE OF FIRST BULL RUN. Nephew of famed American painter Norman Rockwell, Dick Rockwell is considered one of the top courtroom artists in the country. His panoramic style will contribute to the script developed by Loebs, a specialist in historical fiction and creator of the acclaimed WOLVERINE McALISTAIR/Journey comics series. He will also act as co-writer of THE BATTLE OF SHILOH.

Each book will feature a spectacular, painted gate-fold cover providing a full panoramic scene of a battle portrayed in the book. The paintings have been done by illustrator Earl Norem, a Civil War buff best known for his work on CONAN magazine covers.

THE AMERICAN HERITAGE EPIC ADVENTURES OF THE CIVIL WAR, a two book deluxe project (each with a retail price of $12.95), hits stores in April.

- Kristin Sundin

Epicenter


SAM & MAX
FREELANCE POLICE
STEVE PURCELL
COME ON, MAX, NOW THAT WE'VE PLUNGED THE WORLD INTO CHAOS, WHERE DO YOU THINK WE SHOULD STRIKE AT THE EARTH'S HEART?
I DON'T THINK I CAN SET FOOT IN THAT TOWN, SAM.
THAT'S WHY YOU'RE GOING! IF FOR NO OTHER REASON THAN YOU'LL BE MY EYES, EARS AND REAR-BARRING MOTOR VEHICLE!
I WANT TO GO HOME AND WATCH TV, SAM.
THIS IS SCIENCE FICTION, MAX! TELEVISION HAS NOT BEEN DEVELOPED BY GERMANY AND BRITAIN YET! NOTHING HAPPENS ON TELEVISION EXCEPT ASSASSINATIONS OF COUNCIL MEMBERS!
SAM, IT'S COLD OUT HERE, I'M CHOKING ON MY OWN BREATH!
YOU'RE A REAL PEST TODAY, MAX.
BLUE LEADER! I'M GOING TO FLY ONTO THE TOP OF THE MOUNTAIN!
HAVE AT IT, BIG MAC!
SAM, I'M READY TO GO HOME NOW!
MY HEAD'S CAUGHT INSIDE A TV! NOW WHAT?
WHAT A STROKE OF BRILLIANCE MAX! YOUR SMOKESCREEN WILL CONCEAL US FROM THE ENEMY!
WHOOSH
WOW! I'M SO HAPPY THAT I'VE FINALLY FOUND A WAY TO DIE WITH OTHERS WHO COULD TAKE A LOAD OFF MY MIND!
KOOM
THE HAMMM
I THINK I SAW THIS IN A BOOK ABOUT A MILLION TIMES.
SHIT! SCRATCHING YOUR SCAR TISSUE, MAX? YOU'RE MAKING ME NERVOUS!
I'M JUST A LITTLE ANXIOUS, SAM. DO YOU THINK I'LL EVER HAVE TO WHAMDOLLY AGAIN?
SURE, MAX. IT'S SCIENCE FICTION. YOUR ASSAILANT'S HEAD IS HARD PLUGGED INTO A TELEVISION AND EVEN AS WE SPEAK...
OBVIOUSLY A PERSON WHO DELIBERATELY SEGREGATES HIMSELF FROM SOCIETY IS A MONSTER AND A COWARD!
YOU CRACK ME UP, LITTLE PIG!

Crime-fighting was never like this before. . .

. . .that is, before Sam and Max took the freelance route with their own special style of "do-gooding." Marvelites may already be familiar with the homicidal rabbit and pistol-packing pooch from their off-beat adventures in Epic's SAM AND MAX: FREELANCE POLICE. Readers may not be aware that Sam and Max have also had their escapades detailed in the *LucasArts: Lucasfilm Games* newsletter.

"They are half-page color strips done for LucasArt. The stories are often take-offs of the *Star Wars* games," revealed writer/artist Steve Purcell, "usually with some kind of tie-in to the next game coming out. But the stories themselves are usually self-contained and not so direct . . .not like an ad for the games, just connected in some way."

"Anyone who buys a game from LucasArt receives one of these newsletters," Purcell added. "There are some other [Sam and Max] products out, also, including T-shirts and really nice cloisonne pins."

Sam and Max continue their exploits in a new Epic limited series, THE SAM AND MAX SHOW. The book will allow the duo to show off their knowledge of crime history as they introduce each of the three stories that will appear in every issue. "The stories are going to be presented with Sam and Max introducing readers to their crime archives," Purcell explained. "It's done as sort of a variety show, where they appear at a microphone in little skits and they introduce each story from their 'Legends of Crime', and show off their collection of weird artifacts."

"The first half (of each issue) will be a tale about Sam and Max, and Sam and Max will also run throughout the book," he noted. "The second half will be different characters that I made up. I'll be writing them but other artists will be drawing them. For now, the artists are Mike Mignola and Arthur Adams. Adams is going to be doing Skull-Boy. . .a little boy with a smoldering head." Purcell said, laughing. "[He] has to function in the regular world as would any other boy. . .except that he has amazing abilities — he can shoot a lethal beam from his head.

"The character seemed perfect for Arthur Adams illustrations."

– Lia M. Pelosi

I CAN'T BELIEVE IT. I SHOT AN ELF'S HAT AND I'M A BULLY-SHIP!
STOP WHINING, SAM. YOU'LL GET HIM NEXT TIME.
I COULD'VE SWORN IT WAS A BUNKER.
FOOLS! THEY WERE DECEIVED BY OUR RUBBERY DISGUISES!
NOW IT'S ON TO DEFEAT THE REBELLIOUS FORCES OF GOODNESS AND KINDNESS!
Mphlgg!
SAM, HOW COME YOU FELT BAD ABOUT SHOOTING AN ELF'S HAT BUT YOU DON'T MIND KICKING A HOUSELOAD OF THEM INTO THE STRATOSPHERE.
ONCE I WEPT LIKE A WOMAN, MAX. I REALIZED NOTHING COULD BE MORE REFRESHING THAN A SENSELESS ACT OF VIOLENCE.
BESIDES, THEY WERE USING LEAD PAINT ON THOSE TOYS.
YOU'RE REALLY A CARING GUY, SAM
SHUT UP, MAX

Mark's REMARKS

Crossovers. In other entertainment media, this refers to bringing an audience that likes one genre (like country-western music) to another, hybrid genre (country-western-rock) usually through the strength of a given performer's performance. This broadens their base of appeal, giving the artist a more mainstream audience. Hip-hoppers dream of crossing over and attracting a pop audience. Action stars like Jean-Claude Van Damme dream of crossing over and attracting more women to his pictures. In comics, the term has a different meaning. Crossovers are done within the same genre, and the one doing the crossing over is not the artist or the work, but the characters in the story.

Imagine Clive Barker characters making guest appearances in Stephen King's books. Imagine the kid from *Home Alone* meeting *Problem Child*. We occasionally see some of this. *Seinfeld*'s Kramer did a guest shot as Kramer on *Mad About You* earlier this TV season. On the rarest occasions you'll even get genre-crossovers on TV, the classic example being when a few doctors from the dramatic series *St. Elsewhere* showed up on *Cheers*.

But when it comes to character crossovers, the comics medium is the champion, Marvel is the champion's champion, and there's no end in sight as long as you readers demand we keep doing them. Make no mistake, the vast majority of you do demand them, and they still do their magic, attracting readers to try a certain title they ordinarily would not buy. And crossovers can still be a lot of fun for us creative-types, too.

Industry jargon time. There are two different types of crossovers. A closed crossover is conceived of as involving specific titles where each title is equally important in advancing the storyline. Recent examples are "Operation: Galactic Storm," in seven different AVENGERS titles; "Dead Man's Hand" in NOMAD, DAREDEVIL, and PUNISHER; and "X-Cutioner's Song" in the core X-titles. An open crossover is one which has a basic storyline told in one major series, but its ramifications and complications can play out in any title that chooses to get involved. Recent examples include the INFINITY trilogy (GAUNTLET, WAR, and CRUSADE); "Inferno" in X-MEN' and "Acts of Vengeance" in AVENGERS.

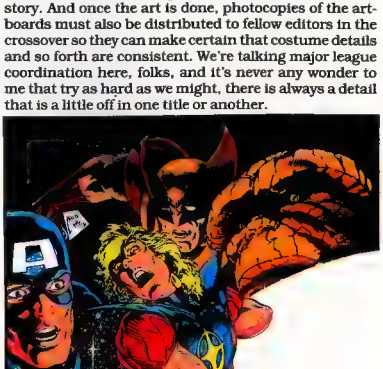
The merits and demerits of the two types of crossovers? Open crossovers are more difficult to coordinate, due to the greater number of titles usually involved. On the other hand, they are more creator-friendly: no one is barred from participating ("Sorry, fella, this crossover is closed."). Open crossovers also enable the readers to pick and choose which tie-in issues of which they wish to partake. They pick up the key elements of the story by reading the keystone series, and the rest is just gravy.

Tom DeFalco has a theory that *every other* open crossover has lots of participants. Writers and artists get involved one year, discover all of the coordination headaches involved, vow to never do it again, and so pass up the chance to participate the next year. Months later, they get their sales incentive checks, realize the benefits and, forgetting the aggravation, agree to participate in the next one, having missed the intervening event. So it goes, year after year, according to the Chief.

The merits and demerits of a closed crossover? Each part of a closed crossover is essential, so to buy one is to commit to buying them all, or else the storyline is not going to be intelligible. They're creator-unfriendly, not allowing others to jump in if they have an inclination. Taken as a whole, they are probably more coherent, since more centralized scrutiny is given to every integral part. Participation in a closed crossover is probably a better sales boost for a title, since *every* part of a closed crossover is equally important to the advancement of the storyline.

In a crossover, there's usually one editor who's in charge of the whole magilla, and that's the person who's the regular editor of the main title character around whom the crossover revolves. The editor in charge, of course, has a supervisor (one of the executive editors) to look over everything in an advisory capacity, but the editor in charge has to do all the hands-on work: distributing the rough outline to everyone involved, answering continuity questions, and reviewing all the tie-in plots to make sure they conform to the details of the overall storyline.

Sound complicated? I'm not done yet. All the participating editors of the crossover must also submit their book's plots to the other participating editors if there's so much as a cameo of a given editor's character in their story. And once the art is done, photocopies of the artboards must also be distributed to fellow editors in the crossover so they can make certain that costume details and so forth are consistent. We're talking major league coordination here, folks, and it's never any wonder to me that try as hard as we might, there is always a detail that is a little off in one title or another.



I've initiated major storylines in closed crossovers. I've participated in open crossovers whose premises I had nothing to do with. I've read and supervised crossovers for which I had no input or participation. Let me bend your attention span a bit with some of my specific experiences.

"Operation: Galactic Storm" was based on a plot germ growing out of my QUASAR continuity. Quaze is supposed to be the Protector of the Universe. What would happen, thought I, if some aliens wanted to enlist his aid in a war with some other aliens? How would he decide which side to assist? Would he try to prevent the whole thing from happening, or would he turn his back on the whole murky affair? Well, when Bob Harras, Fabian Nicieza, and I were casting around for premises big

enough to involve all the AVENGERS titles, I offered my QUASAR idea. Obviously, if the war infringed upon Earth in some way it could be "opened up" beyond the QUASAR title. Bob, Fabe, and I then thrashed out a raw outline of key events in each of the nineteen (ulp!) chapters that comprised the crossover. This took a lot of lunches.

Then we held an AVENGERS summit meeting with all the writers and editors, in order to debug and flesh out the outline. The writers were required to cover the events that were slotted for their issues of the storyline, like it or not. In most cases, there was plenty of room for the individual writers to make their portions uniquely their own, but it was still a far greater imposition upon their titles than usual. The net result, in my opinion, was pretty successful.

Last year I also participated in the open crossover INFINITY GAUNTLET. I had nothing to do with the basic premise — the extent of my influence on the core storyline was "Since this story's so darn cosmic, and Quasar has a unique role in the cosmos, make sure he's got some thing special to do, please." And so he did. Writer Jim Starlin had the mad Titanian Thanos choose Quasar, of all the assembled multitude, to wield the Ultimate Nullifier. Unique enough for me. And when I wrote my tie-ins, I was obliged to deal with events in the limited series. In one issue, Quasar's role was to "find Eternity." I relished this, since I have long been interested in exploring the means by which omnipotent abstract entities acquire humanoid forms. I used my assignment to do a real offbeat story. I was happy.

For my second crossover issue, I was a little more hamstrung. My issue came between two issues of GAUNTLET and, at the beginning of the second issue, Quas was in exactly the same predicament he was in at the end of the first. I had an issue of QUASAR where he couldn't do anything! I managed to get around this as best I could by having Q go on a fact-finding quest that no one knew he went on. *Whew.* Then for my third crossover issue, Quas got nullified in GAUNTLET and never came back in the course of the story (!). Obviously, I had to tell what happened to him after he got nullified, and bring him back to life. This challenge was compounded by the fact that, in his own series, Quasar had already spent a few recent issues being "dead," so it was incumbent upon me to make this new experience as different from the previous one as possible. Truth to tell, I would never have chosen to do another "after death" storyline in the course of the book if I hadn't been obliged to. I now find that having had a character come back from the dead twice makes the threat of corporeal harm pretty empty.

So that's my side of the story on the subject of crossovers. They sometimes seem like a necessary evil, and sometimes like an unnecessary good! I would be interested to hear from you what you think our best and worst coordinated mass crossovers have been (I have my own theories). But as long as the idea of crossing over from one title to another remains a way to boost interest among you readers, we're going to keep doing it. And hey, maybe one time we'll get it absolutely right.

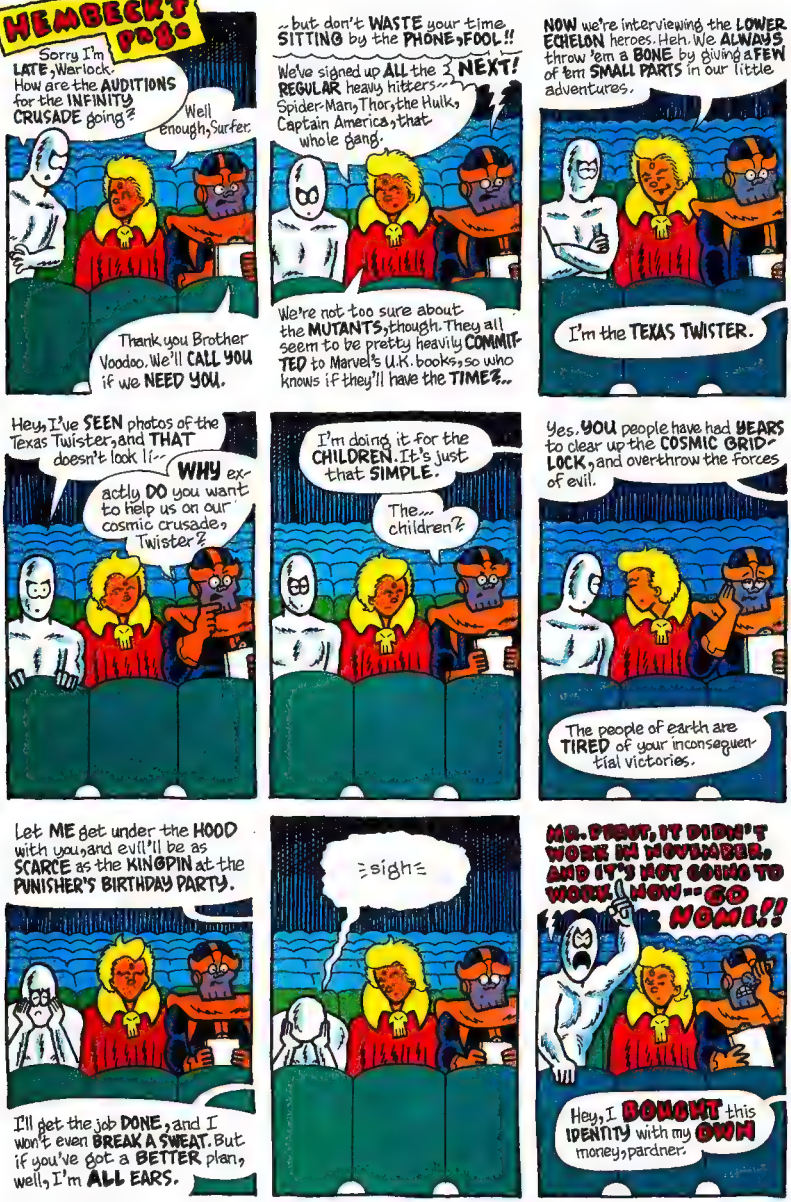
– *Mark Gruenwald*

THE BOSSMEN

by RICK PARKER

TOM... SHOULD I CALL AN EDITORIAL MEETING FOR THREE O'CLOCK...?
...BETTER NOT TELL YOU NOW...
MR. DEFALCO... THE PRINTER IS ON THE PHONE... SHOULD THEY GO AHEAD WITH THE EXTENDED PRINT RUN ON THUNDERSTRIKE...?
...WITHOUT A DOUBT...
...SO, TOM... SHOULD WE PROCEED WITH THAT STAFF INCREASE AS AGREED UPON...?
AS I SEE IT, YES...
TOM... DO YOU REALLY THINK BY PRINTING THE COVER IN GOLD INK IT WILL SELL A MILLION COPIES--?!
...IT IS CERTAIN.
SHOULD I ORDER CHINESE FOOD FOR LUNCH?
Copyright 1991 Rick Parker
RICK PARKER

HEMBECK'S page


Sorry I'm LATE, Warlock. How are the AUDITIONS for the INFINITY CRUSADE going?
Well enough, Surfer.
Thank you Brother Voodoo. We'll CALL YOU if we NEED YOU.
...but don't WASTE your time SITTING by the PHONE, FOOL!!
We've signed up ALL the REGULAR heavy hitters... Spider-Man, Thor, the Hulk, Captain America, that whole gang.
NEXT!
We're not too sure about the MUTANTS, though. They all seem to be pretty heavily COMMITTED to Marvel's U.K. books, so who knows if they'll have the TIME?...
NOW we're interviewing the LOWER ECHELON heroes. Heh. We ALWAYS throw 'em a BONE by giving a FEW of 'em SMALL PARTS in our little adventures.
I'm the TEXAS TWISTER.
Hey, I've SEEN photos of the Texas Twister, and THAT doesn't look like--
WHY exactly DO you want to help us on our cosmic crusade, Twister?
I'm doing it for the CHILDREN. It's just that SIMPLE.
The... children?
Yes. YOU people have had YEARS to clear up the COSMIC GRIDLOCK, and overthrow the forces of evil.
The people of earth are TIRED of your inconsequential victories.
Let ME get under the HOOD with you, and evil'll be as SCARCE as the KINGPIN at the PUNISHER'S BIRTHDAY PARTY.
I'll get the job DONE, and I won't even BREAK A SWEAT. But if you've got a BETTER plan, well, I'm ALL EARS.
=sigh=
MR. PRESIDENT, IT DIDN'T WORK IN NOVEMBER. AND IT'S NOT GOING TO WORK NOW-- GO HOME!!
Hey, I BOUGHT this IDENTITY with my OWN money, pardner.

MUTANTS, MUTANTS EVERYWHERE BUT NOT A ONE TO SEE

Send your letters to: MARVEL AGE MAGAZINE, c/o Marvel Comics Group, 387 Park Avenue South, New York, NY 10016. All letters to be considered for publication must include your complete name and address, though we will gladly withhold that info on request!

This month's letter column title comes to us from Michael Sloan of Havre, MT. Thanks a lot, Michael! Actually, thanks to Fox's new X-MEN animated series, it seems like there are *plenty* of mutants to be seen these days.

Anyway, we've got a lot to get to, but we do want to remind you that we're almost ready to decide whether we should keep rotating the name of this column or stick with a single snappy monicker. Get those votes (and any titles of your own) in by April 1st.

Steve,

Re: February, '93 MARVEL AGE—

An entire article on THE REN & STIMPY SHOW without mentioning John Kricfalusi even once. Hmmm... I guess you can rewrite history if you try hard enuff. Kirby should know.

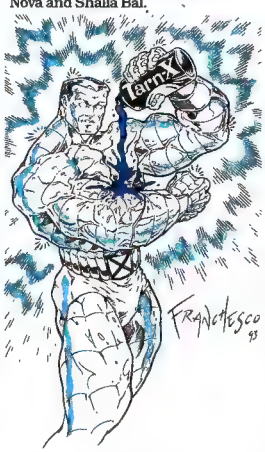
Chris O'Brien
103 E. 4th Ave., #404
Newark, NJ 07104-2636

Well Chris, we did indeed goof. In our attempt to let fans know what's *coming up* for THE REN & STIMPY SHOW, we neglected to mention the tremendous creative debt owed to series creator John K! Thanks for being the first to point it out, and we hope this apology in some way makes up for the omission.

One thing we could never omit is our LETTER OF THE MONTH, the missive we think will be of particular interest to all of you out there in Marvel-Land. This time around, our L.O.M. deals with kind of a "relative thing"...

Dear Marvel,

This might be long and boring for some, but let me give you a few examples of relationships in the Marvel Universe: Hawkeye and Mockingbird are divorced, Hank Pym and Janet Van Dyne are divorced, Cap and Diamondback aren't on the greatest of terms, Daredevil and Karen Page seem to be getting back together but it still could be better, Darkhawk has forgotten all about Cheryl, Deathlok is separated from his wife, Johnny Storm's wife is a Skrull, Dan Ketch (Ghost Rider) is in a big fight with Stacy, the Hulk and Betty aren't on very good terms, Marlene has ditched Moon Knight, Quasar never even notices the two foxes that could be his (Her and Kayla), Eric Masterson (Thor) is divorced, Cyclops and Marvel Girl are hardly ever seen together, Boom Boom and Cannonball's relationship is going nowhere, and the Silver Surfer never even sees his gals Nova and Shalla Bal.



Why is this? Why is it that every relationship in the Marvel Universe, besides Sue and Reed or Peter and MJ, are always in shambles? It's not like this in the real world. At least I hope not!

Jason Vogels
670 Sunnycrest St.
Green Bay, WI 54302

As a fellow named Shakespeare once said, "the course of true love ne'er did run smooth," but we certainly hope that people in the real world have it easier than many of our hapless heroes do! (Come to think of it, we hope that real people don't have to deal with the other crises that our heroes grapple with...)

Still, you've probably noticed that some of the relationships you mentioned have taken an upswing since you wrote. For instance, Hawkeye and Mockingbird are working things out, and apart from the couples you mentioned, we can think of a number of characters who've maintained successful romances, such as Black Bolt and Medusa. So there's still hope.

Dear MARVEL AGE MAGAZINE,

I am a great fan of Marvel Comics, and I would appreciate it if you could answer these questions:

1) I live in New Zealand and there are only a few comics specialty shops, so Marvel merchandise is limited. I was wondering whether overseas countries such as New Zealand can send away for the Marvel T-shirts and/or answer those advertisements where you can send away for past or future issues that advertise in your comics.

2) Just how did Bucky die? According to my copy of MARVEL: FIVE FABULOUS DECADES OF THE WORLD'S GREATEST COMICS, he was shot, but on only Marvel series II Bucky Trading card, it says that he died trying to disarm a bomb aimed at the United States. Could the answer be that there were two Bucky's? If so, which one turned out to be Rick Jones and which one ended up being Nomad? If this were true, there would have to have been four Bucky's. And how many Captain Americas were there? I heard there were two. Please help me; I am very confused.

3) Just what is the situation with time in the Marvel Universe? In Captain America's fiftieth anniversary issue, Cap admitted that he had been around for fifty years; obviously, his excuse for not aging is that the super serum keeps him young. But what

about Spider-Man? He's been around for thirty of Caps fifty years and has only aged about eight years. The situation is the same with the Human Torch; he looks like he hasn't aged a day since his first appearance.

Thank you for your time. So until someone doesn't end a letter with "until...," Make Mine Marvel!

Dominic Corry
33 Argyle St.
Herne Bay
Auckland, New Zealand

Lot's of questions—let's see what we can do to clear them up:

1) Generally, you can indeed answer the advertisements that appear in our comic books! To be safe, we'd recommend sending your payment in the form of an international money order that can be cashed in U.S. funds. Don't forget to include the appropriate shipping charges for international orders.

2) Over the years, there have been more Captain Americas and Buckys than you can shake a star-spangled stick at! Toward the end of World War II, Captain America and his sidekick tracked down the original Baron Zemo, who had stolen an experimental drone plane. They caught up with the plane shortly after Zemo launched it, but the crafty villain had planted a bomb aboard. Cap managed to jump free before the bomb went off (although he wound up frozen into suspended animation in an ice floe for the next couple of decades). Bucky was killed while trying to disarm the bomb.

In the absence of the original Cap and Bucky, the American government backed a couple of pairs of substitutes. The second Cap, a wartime super hero know as the Spirit of '76, was killed and replaced by another WW II hero—the Patriot. Both were accompanied by a "Bucky"—Fred Davis, a boy who'd once helped the original Bucky.

Yet another Captain America-Bucky team turned up in the mid-'fifties, and that particular Bucky is still around and kicking, and calls himself Nomad.

As for Rick Jones, once the Avengers thawed out the original Cap, Rick became his sidekick for a while, and did wear Bucky's costume a few times. Cap's first meeting with Rick (from AVENGERS #4) was recently reprinted in CAPTAIN AMERICA #400.

The reason Cap's still young is that he spent decades in suspended animation. However, the situation is different for Spidey, the Torch, and the rest of our contemporary heroes; in these cases, the answer is simply that time doesn't move as quickly in the Marvel Universe as it does for the rest of us. That's why Peter Parker graduated high school 1965 (our time) but didn't finish college until 1978.

And here you thought Pete just had a lot of "Incompletes"...

Speaking of Incompletes, don't worry—we wouldn't dream of leaving this column incomplete by leaving out our monthly WAM JAM.

It's time for another message from one of our favorite Wild Agents of Marvel. If you'd like to be included in this section, you can either write to us on WAM station ery or simply include your WAM membership number with your letter.

Dear MARVEL AGE,

Since you seem to be taking letters from members of WAM, maybe you can forward this letter to the right people.

My problem is this: I moved!

I have written three letters notifying WAM of my address change; two letters were to original "Won't you join our fan club" address and the other was to the return address on the envelope the "Marvel/Toy Biz 1992 X-Men toy summit" came in. This photocopied transcript, which arrived in February 1992, was the last thing I received from WAM.

I have been a Marvel fanatic for years now, so you can imagine my frustration at being a dues-paying, card-carrying Wild Agent of Marvel but not receiving any of the benefits.

If there is something you can do to help—even if it is just passing this letter on to someone else who may be able to help—I thank you *very* much.

Eva Volin
WAM Agent #05272
2001 Range Ave., #76
Santa Rosa, CA 95401

Eva, we passed your letter along to official "WAM guy" Paul Curtis, and everything should be cleared up by the time you read this. Sorry for the inconvenience.

If any of you other operatives out there need to send us a change of address, or if you ever have any WAM-related problem, your letter should be sent to Marvel Comics Group, 387 Park Avenue South, New York, NY 10016. And remember to mark the envelope "Attention: WAM."

checklist

First Week

AVENGERS WEST COAST #95 1.25

CABLE #2 1.75
Cable destroys the Time Displacement Nexus.

CAGE #15 1.25

CAPTAIN AMERICA #416 1.25
Part 3 of the 4 part "Savage Land" story line.

DAREDEVIL #317 1.25
The most off the wall DD story of the year.

DARKHAWK #28 1.25

DARKMAN #3 (of 6) 2.95
The final clash between Darkman and Witchfinder.

ILLUMINATOR #3 4.99

NAMOR #39 1.25
War breaks out in Atlantis.

NIGHTSTALKERS #8 1.75

NOMAD #14 1.75
"Hidden in View" part 3.

ORIGINAL GHOST RIDER #12 1.75
Blaze enters his hellfire cycle in a demolition derby.

REN & STIMPY #7 1.75
The boys celebrate their favorite holiday—Yak Shaving Day.

SHADOW RIDERS #1 (of 4) 2.50

SHE-HULK #52 1.75

SPIDER-MAN 2099 #8 1.25
Concluding the "Downtown" trilogy. Miguel faces off against Vulture 2099.

SPIDER-MAN CLASSIC #3 1.25
Re-presenting Spidey's first battles with the Vulture and the Tinkerer.

THUNDERSTRIKE #1 1.25

UNCANNY X-MEN #301 1.25
Mystique turns Forge over to Fitzroy.

UNTAMED #1 (of 3) 2.50

WEB OF SPIDER-MAN #101 1.25

WEB OF SPIDER-MAN ANNUAL #9 2.95

X-MEN VS. AVENGERS TPB 12.95

ANNUALS

DR. STRANGE ANNUAL #3 2.95
Introducing the new street fighting hero, Killiam.

FANTASTIC FOUR ANNUAL #26 2.95
The FF fight the deadly new Black Marvel.

UNCANNY X-MEN ANNUAL #17 2.95
Presenting the murderous new X-Cutioner.

WEB OF SPIDER-MAN ANNUAL #9 2.95
Featuring the new super team, Cadre.

Second Week

ALPHA FLIGHT #121 2.25

AMAZING SPIDER-MAN #378 1.25

BARBIE #30 1.25

CIVIL WAR #1 (of 2) 12.95

CIVIL WAR #2 12.95

DARKHOLD #9 1.75
"Betrayal" part 2 of 3.

DR. STRANGE ANNUAL #3 2.95

GHOST RIDER #38 1.75

GUARDIANS OF THE GALAXY #37 1.25
A villainous extravaganza featuring Dormammu & Dr. Doom.

HELLRAISER BOOK OF THE DAMNED #4 4.95

INVADERS #2 (of 4) 1.75
The original Vision returns.

KNIGHTS OF PENDRAGON II #12 1.75

LANCE BARNES:

POST NUKE DICK #3 (of 4) 2.50
Lance is caught in a war between shopping mall clans.

MARVEL COMICS PRESENTS #130 1.50
Tales of Ghost Rider / American Eagle/Iron Fist & Wolverine.

MIDNIGHT MEN #1 (of 4) 1.95

PUNISHER WAR ZONE #16 1.75

QUASAR #47 1.25
Quasar seeks the missing quantum bands.

RAVAGE 2099 #7 1.25

SAVAGE SWORD OF CONAN #210 2.25
The conclusion to, "Conan and The Spider God."

SECRET DEFENDERS #4 1.75
Ghost Rider, Namorita and Sleepwalker face the deadly Roadkill.

SILVER SABLE #13 1.25

SILVER SURFER: REBIRTH OF THANOS TPB 12.95

SLEEPWALKER #25 1.25

SPIDER-MAN:

ASSASSIN NATION TPB 16.95

WILD THING #3 1.75

WOLVERINE #70 1.75
Wolvie & Rogue battle Javron.

WONDER MAN #22 1.25

X-FACTOR #91 1.25

X-MEN ANIMATION ADVENTURES #8 1.25
The X-mansion is destroyed.

PREMIERES

INFINITY CRUSADE #1 3.50
The final chapter of the Infinity trilogy features a gold foil cover.

Joe Kubert's TOR #1 (of 4) 5.95
A special Heavy Hitter magazine series.

MIDNIGHT MEN #1 (of 4) 1.95
A metallic ink, embossed cover spotlights this Heavy Hitter.

SHADOW RIDERS #1 (of 4) 2.50
A multi-level embossed cover adorns this premiere.

THUNDERSTRIKE #1 2.95
This double-sizer features a lightning foil cover.

TROUBLE WITH GIRLS #1 (of 4) 1.95
Sexy action/adventure and a painted, metallic ink embossed cover.

UNTAMED #1 (of 3) 2.50
Epic's latest Heavy Hitter is embossed, with metallic ink.

U.S. AGENT #1 (of 4) 1.75
Revealing the untold origin of the Avenger.

X-MEN CHRONICLES #1 3.95
In this 64-page premiere, Prof. X, Storm & Cyclops stranded in Antarctica.

MATCHES OF THE MONTH

DOOM 2099 #6 1.25
Doom vs. the virtual reality FF

GHOST RIDER #38 1.75
Ghost Rider vs. Scarecrow

INCREDIBLE HULK #406 1.25
Hulk vs. Captain America

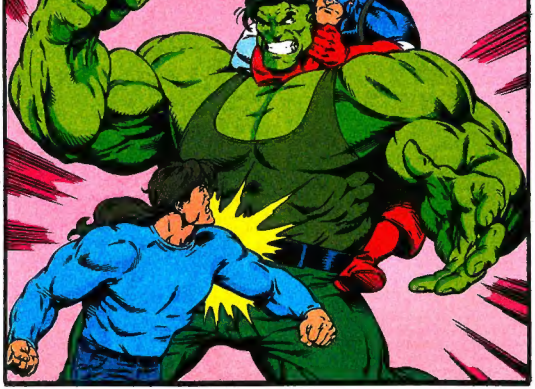
IRON MAN #293 1.25
Iron Man vs. the Controller

MORBIUS #10 1.75
Morbius vs. the new Slaughter

NIGHTSTALKERS #8 1.75
Hannibal King vs. Morbius

SILVER SURFER #81 1.25
Silver Surfer vs. Tyrant

X-FACTOR #91 1.25
X-Factor vs. Armageddon



Third Week

AVENGERS #362 1.25

CONAN #269 1.25
"Conan the Renegade" concludes.

CONAN SAGA #75 2.25

DARK ANGEL #12 1.75

DOCTOR WHO #197 4.95

DOOM 2099 #6 1.25

EXCALIBUR #66 1.75
Phoenix takes the team on a tour of her future past.

FANTASTIC FOUR ANNUAL #26 2.95

FANTASTIC FOUR UNLIMITED #2 3.95
The Inhumans return to Earth.

G.I. JOE #137 1.75
Snake-Eyes & the Ninja Force battle the Cobra Night Creepers.

INCREDIBLE HULK #406 1.25
A startling revelation about Marlo.

MAD DOG #2 1.25
Including two tales of the 1960's Mad Dog & the 1990's version.

MARVEL AGE #125 1.00
With features on: X-MEN 2099, WARLOCK CHRONICLES and an interview with Fabian Nicieza.

MARVEL TALES #274 1.25
The Hobgoblin menaces Harry Osborn.

MARVEL MASTERPIECES COLLECTION #2 (of 4) 2.95
The Marvel Masterpieces trading card art in a comic book format.

MORBIUS #10 1.75

PUNISHER #79 1.25
The conclusion to, "Survive."

THE SAM & MAX SHOW #2 (of 3) 2.95
The homicidal maniacs are back!

SILVER SURFER/ADAM WARLOCK: RESURRECTION #4 (of 4) 2.50
Mephisto vs. Warlock for Shalla Bal's soul.

SPIDER-MAN #35 1.75

SUPER SOLDIERS #3 2.50

TROUBLE WITH GIRLS #1 1.95

UNCANNY X-MEN ANNUAL #17 2.95

WARLOCK & THE INFINITY WATCH #17 1.75
Introducing the malevolent Maxam.

WHAT IF #50 2.95

X-MEN #21 1.25
The team travels to Japan to learn Psylocke's origin.

X-MEN: EXTINCTION AGENDA TPB 24.95

APRIL SPOTLIGHT

AVENGERS #363 2.95
30th anniversary issue with embossed foil cover

CIVIL WAR #1 & 2 12.95
The battles of First Bull Run, Shiloh, Antietam and Gettysburg.

CONAN SAGA #75 2.25
Polybagged with a Conan handbook & pinup poster.

FIGHT MAN 1.75
A 48-page saga of a truly "punchy" super hero.

SILVER SURFER: REBIRTH OF THANOS TPB 12.95
Re-presenting SILVER SURFER #34-38.

SLEEPWALKER #25 1.25
Double-sized special with a holografx foil cover.

SPIDER-MAN/PUNISHER/SABRETOOTH: DESIGNER GENES 8.95
A new 64-page bookshelf saga with a silver foil embossed cover.

WHAT IF #50 1.25
"What If the Hulk Killed Wolverine?"-foil embossed cover.

X-MEN VS. AVENGERS TPB 12.95
Re-presenting the dramatic limited series, with a foil cover.

Fourth Week

BARBIE FASHION #30 1.25

BLACKAXE #3 1.75

DEATH'S HEAD II #7 1.75
Tuck must rescue her captured boss.

DEATHLOK #24 1.75
Moses Magnum invades Wakanda.

DOCTOR WHO CLASSIC COMICS #6 4.95

DR. STRANGE #54 1.75

DRAGON LINES #2 (of 4) 2.50
The Monkey King battles the Emperor.

FANTASTIC FOUR #377 1.25
Johnny goes on trial for arson.

FIGHT MAN #1 1.75

GROOTIE WANDERER #102 2.25
Groo learns a little knowledge is a dangerous thing.

HELLSTORM #3 2.95

THE INCOMPLETE DEATH'S HEAD #6 (of 12) 1.75
Tales from the original series.

INFINITY CRUSADE #1 3.50

IRON MAN #293 1.25

JOE KUBERT'S TOR #1 (of 4) 5.95

LAWDOG #2 2.50
Lawdog must rescue Lina from a crazed cult.

MARVEL COMICS PRESENTS #131 1.50

MARVEL SPOTLIGHT #3 FREE
Checklist of Marvel's May offerings.

MARVEL SPOTLIGHT: HEAVY HITTERS #2 FREE
Free info on the Heavy Hitters.

MARVEL UNIVERSE HANDBOOK #31 4.95
With bios on: War Machine, Cardiac, Feral, Vision & Molecule Man.

METEOR MAN #2 (of 6) 1.25
MM faces the new villains: Ghost Strike, Malefactor & Simon.

MOON KNIGHT #51 1.75

MOTORMOUTH & KILLPOWER #13 1.75
Trapped on a bomb test site.

MYS-TECH WAR #4 (of 4) 1.75

THE 'NAM #81 1.75

NEW WARRIORS #36 1.25
Will Marvel Boy escape from the vault?

PUNISHER 2099 #5 1.25
Jake faces the Cyber-Nostra, Fearmaster & Multi-Fractor.

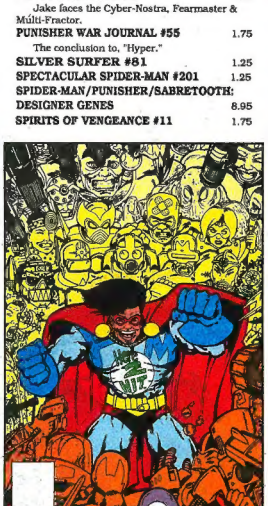
PUNISHER WAR JOURNAL #55 1.75
The conclusion to, "Hyper."

SILVER SURFER #81 1.25

SPECTACULAR SPIDER-MAN #201 1.25

SPIDER-MAN/PUNISHER/SABRETOOTH: DESIGNER GENES 8.95

SPIRITS OF VENGEANCE #11 1.75



TERROR INC. #12 1.75

THOR #463 1.25

VENOM #5 (of 6) 2.95
Venom spawns five new killer symbiotes.

WARHEADS #13 1.75
The team must rescue Liger from a gang of killer reptiles.

WHAT THE...?! SUMMER SPECIAL 2.50
New, 64 pages of mirthful Marvel mayhem.

WILLIAM SHATNER'S TEK WORLD #10 1.75
Beth and Gomez must save Jake from the Tek Lords.

X-FORCE #23 1.25
The Six Pack returns, but as friends or foes?

X-MEN CHRONICLES #1 3.95

X-MEN CLASSIC #84 1.25
The X-Men are enlisted into the Secret Wars.

CROSSOVERS

Infinity Crusade:

INFINITY CRUSADE #1 (of 6) 3.50
The beginning of the Crusade that will pit hero against hero.

DR. STRANGE #54 1.75
The return of Roy Thomas.

THOR #463 1.25
Thor, seduced by the deadly Goddess.

"Maximum Carnage":

WEB OF SPIDER-MAN #101 1.25
Part 2, Spidey battles Carnage and Shriek.

AMAZING SPIDER-MAN #378 1.25
Part 3, Venom battles Carnage.

SPIDER-MAN #35 1.75
Part 4, the Black Cat teams with Spidey, Venom & Cloak.

SPECTACULAR SPIDER-MAN #201 1.25
Part 5, Carrion teams up with Carnage & Shriek.

"For Love Nor Money: Merc Wars":

CAGE #15 1.25
Part 2, Cage and Sable team up to stop Terror.

SILVER SABLE #13 1.25
Part 3, Sable battles Cage.

TERROR INC. #12 1.75
Part 4, Terror comes back from the dead.

MyS-Tech War:

DARK ANGEL #12 1.75
The X-Men help D.A. battle MyS-Tech.

KNIGHTS OF PENDRAGON II #12 1.75
The team battles MyS-Tech assassin, Skire.

MYS-TECH WAR #4 (of 4) 1.75
The literally Earth-shattering conclusion.

GUEST APPEARANCES

ALPHA FLIGHT #121 2.25
Spider-Man & Wolverine

AVENGERS WEST COAST #95 1.25
Darkhawk

BLACKAXE #3 1.75
Death's Head II

DARKHAWK #28 1.25
New Warriors

DEATHLOK #24 1.75
Black Panther

MOON KNIGHT #51 1.75
Gambit

NIGHTSTALKERS #8 1.75
Morbius

SHE-HULK #52 1.75
Mr. Fantastic & the Thing

SUPER SOLDIERS #3 2.50
USAgent

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				HAPPY BIRTHDAY BILL OAKLEY	JOEL RODGERS JACKIE BESS	
				1 APRIL FOOL'S DAY	2	3
DAVID SKLAR	GIL KANE ARTHUR ADAMS RENÉE WITTERSTAETTER	SCOTT DONIGIAN			KELLY CORVESE CHRIS COOPER	JAMES HUDNALL DAVID WOHL TIM TUOHY CYNTHIA EMMERT
4 PALM SUNDAY	5	6 PASSOVER	7	8	9 GOOD FRIDAY	10
MARK McKENNA JULIO MOLINO MARK FRASER		CELIA SANTANA	CHUCK DIXON	TOM SUTTON		EARL NOREM
11 EASTER	12	13	14	15	16	
PAMELA DoVALE	JEFF KAPLAN	VALARIA WATSON GEORGIANA WHITE	TOM DANING	STEVE ENGLEHART LARRY MAHLSTEDT MAUREEN KEMPF MARIE JAVINS		
18	19	20	21	22		
PETER SANDERSON	STEVE DUTRO MARIE-THERESA HERNON STEVE ALEXANDROV		DICK AYERS			
25	26	27	28			

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